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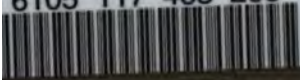
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VOL. 13, No. 145

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THE AMERICAN GUILD OF ORGANISTS
REVIEWS OF NEW MUSIC

Editorials

IN the last number of THE NEW MUSIC REVIEW there was an allusion to "Huysmans's (*sic.*) new book, 'En Route,'" with a quotation concerning music in certain churches of Paris. The author's name is Huysmans, and "En Route" can hardly be called "new," for the 11th Edition of it was published in 1895. Huysmans died in 1907.

The Commentator says: "This book is evidently worth while." It is worth while, and so is its predecessor, "La-Bas," with curious pages about bells and the Black Mass—not

a book for the young person—and so are the romances that follow—"La Cathédrale" and "L'Oblat"—if romances they may be called; but they are not easy reading, for a book by Huysmans often reminds one of the little Dictionary of All Words but Familiar. Huysmans found the truly religious music in Parisian churches only at Saint-Séverin.

Who gave him information? George Moore, according to legend, was assisted in writing "Esther Waters" by Mr. Dolmetsch; others say by Mr. Runciman. Was M. Huysmans, who wrote intelligently about painting and architecture, influenced by the late Charles Bordes? The reader of "En Route" at once remembers the origin of The Schola Cantorum.

WHEN the fourth symphony of Sibelius was performed here last season, one of the daily newspapers declared that there are Cubists in music. There are, indeed, Futurists, and in Italy they give concerts. There is the painter, Russolo, "Creator of the art of noise." There is another painter, Ugo Piatti, who helped Russolo construct the necessary instruments. Piatti! An appropriate name, meaning cymbals, the loud-sounding cymbals. At a concert given in Milan the programme consisted of "four networks of noises: Waking up the City, Motor Cars and Aeroplanes Meeting, Dinner on the Terrace of the Casino, and Skirmish in an Oasis." The orchestra consisted of

three buzzers, two bursters, one thunderer, three whistlers, two rustlers; two gurglers, one smasher, one strident, and one snorter." Where now is the excellent Richard Strauss with his paltry wind machine, or Mr. Joseph Holbrooke with his choir of concertinas?

It is a pleasure to learn that Eastern musicians are appreciated on the Pacific Coast. Mr. Henry Hadley, born in Somerville, Mass., is the conductor of the San Francisco Symphony Orchestra. We infer from the criticism of the opening concert of the season published in a San Francisco newspaper that Mr. Hadley, composers, and Art are now taken seriously.

"A last-minute rush of the music-loving populace filled the remaining vacant seats, at the same time turning the minds of the earlier comers from the serene attitude which is best for full appreciation of Beethoven's music."

Then Mr. Hadley came on the stage and "bowed with a certain stiffness, due really to diffidence, which frequently has been misinterpreted." What would the San Franciscans have him do? Put one hand on his heart and send a kiss with the other to the ladies? Turn a handspring, crack his heels together thrice in air and gaily cry aloud: "Here we are again"?

Mr. Hadley "approached the Beethoven overture 'Fidelio' with reverence." In fact, "he seemed a little too reverent, too tender." When it came to César Franck's Symphony, "Hadley, with baton and free arm, and in the slight swaying of his tall form to the rhythm and alluring, mystic strains, was as gentle as if he had been coaxing a pet butterfly. . . . Hadley was on tiptoe at times, as if the music in his soul impelled him to a defiance of gravity, and he would soar away into realms of pure music beyond the reach of human ken." And yet deep thinkers, profound students of æsthetics, have expressed the opinion that even the most "temperamental" conductor should keep both feet on the ground, even when conducting a rhapsodic work.

It is often unsafe to say that this or that musical composition was played on a stated occasion for the first time in America. The *Evening Post* of October 17 announced that Debussy's "Danse Sacrée"

and "Danse Profane" would be played here at Æolian Hall, on October 22, for the first time in this country.

Our Boston correspondent writes: "These Dances were played in Boston on March 5, 1907, at a concert of the Hoffmann Quartet. The late Heinrich Schuecker was the harpist, and the small orchestra was composed of Boston Symphony Players. Mr. Longy conducted. It is my impression that the Dances were played here a second time."

MME. YVETTE GUILBERT is giving a series of interesting concerts in Paris. The programme of the first included Psalms of David, with music by Auxcousteaux, Master of the Sainte Chapelle under Louis XIII; and old songs and dances of the seventeenth and eighteenth centuries. It appears that she talks during the concerts, for she does not wish these soirées to be "solemn." "She asked us all, when we had caught the burden of a song after the first two or three stanzas, to take it up with her in chorus, which we did to the best of our ability and to her evident pleasure." And thus Mme. Guilbert is an imitator; not as Miss Gertrude Hoffmann or Miss Elsie Janis imitates, nevertheless an imitator. Mr. de Pachmann's conversational ability at his recitals is recognized on two continents. Then there was Mr. Tony Pastor, who was not happy unless the audience became a friendly chorus. We see him now, with his plug hat, beating time in "Down in a Coal Mine." We hear the joyous chorus.

MR. DE PACHMANN cannot help talking. Once in this city he was singularly self-restrained. Not a word did he say; not once did he smile. He was as sedate as Mr. Wilhelm Backhaus. And for once Mr. de Pachmann, as a pianist, was lukewarm and colorless; icily regular and flagrantly pedagogic. A few days afterwards he said to us: "They told me before going on the stage to be good; not to chatter; not to amuse the audience. I was a good boy, but I played like a pig. I had my case of gems in my pocket, but it was of no use. I must talk or I cannot express myself on the piano."

MR. JEAN GILBERT, if we are not misinformed, wrote the music for "The Chaste Susanna," known in this country as "The Girl in the Taxi." He is also the composer of "The Tango Princess," which has been crowding a Berlin theatre. In 1910 he was in humble circumstances and his name was not lucrative. He then borrowed from a merchant named Mandel the sum of \$7,000—how did he do it?—and pledged himself to pay Mandel proportions varying from 25 to 50 per cent. of his income from various sources—sales of music, fees for performances, etc. Since Mr. Gilbert has become popular—his latest musical comedy will be shown on the film before it goes into a theatre—Mr. Mandel has received dividends amounting to \$75,000. The composer sought to have the contract set aside as contrary to public morals, and he offered Mr. Mandel \$15,000 in settlement, but the latter insisted on \$75,000. To this Gilbert agreed, and the contract was cancelled late in October.

It is not necessary to speak of sums received by Bach, Mozart, Schubert; or to lug in the old story of the price paid Milton, etc. There is a moral: Young composers, instead of writing muddy symphonic poems, might better write good tingle-tangle music.

SIR FREDERICK COWEN has published his reminiscences under the modest title "My Art and My Friends." *The Daily Chronicle* (London) reviews the book, and from this review we learn that when Sir Frederic was a young student in Berlin he played to the Empress Frederick, then the Crown Princess. One of the young Princes insisted on interrupting his performance. Probably this Prince was the present Emperor, who is nothing if not critical in all matters of Art. The reviewer speaks of the author's "genial camaraderie." "Sir Frederic is equally capable of entering into the spirit of the scene, whether he is dining with Baron Rothschild in Vienna, when 'Princess Metternich smoked two or three big cigars during the evening,' or whether he is playing duets with Liszt"—Liszt's Princess Carolyne also smoked strong cigars—"or discovering Brahms and Buelow 'drinking their beer' in a café, which was 'not exactly fashionable.' 'I had an introduction to Brahms,' says Sir Frederic,

'but I did not think it was quite the moment to make myself known.'" Fatal error! No doubt Brahms and Buelow would have asked him to "have one" with them. Sir Frederic "gives us quite a choice little collection of musicians' jokes." Well, here is one of them: "When Elgar's overture 'Cockaigne' was produced, I asked him which was the correct way to write the word, as some people spelt it 'Cockaigne' and others 'Cockayne': to which he replied, 'Oh, it's ether.'" Do you catch on? Rather subtle, Old Top. It is not a joke, however, that would make a man laugh, if he were all alone, by himself, in the woods.

Sir Frederic says he received £300 for his song "The Better Land." This is not a joke; it is painfully serious.

M. DANIEL CHENNEVIÈRE has written a short life of Debussy. There is a life by Mrs. Franz Lizbich, which is rather hysterical; and there is the life, or, better, the essay on Debussy by M. Louis Laloy, a thoughtfully considered and valuable work. But what is to be said of M. Chennevière? This is the way he begins—and his French is not easily translated:

"He was spoken of with an air of mystery, as a strange and subtle being. In the shadow, almost occult, of evenings at Mallarmé's, he was seen, a priest in the magic of sounds, in the midst of phantoms enwrapped by an atmosphere of silence and phantasmagoria. Sometimes from these disturbing men a magazine published, as a religious office, a work of profound mystery, incomprehensible to the profane. Sometimes, also, a daring concert put on its programme the name with so sweet a charm that d'Annunzio was forced to sing it later—and that name was Claude Debussy."

Shall we go on? "It was known that he was a *prix de Rome*; that at the Villa Médicis he had dared to profane that holy temple with sacrilegious impieties. His music was associated with bizarre poems. There was talk of mad harmonies, things that caused the hair to stand on end; and sometimes an enthusiast was encountered who heard ecstatically all these sonorities, which were unlike anything that had been heard before, and in a low tone, mysteriously, was whispered the word 'Genius.'"

This is as forced and turgid as any "appreciation" made in Germany.

HERE is little or nothing new of strictly biographical interest in this pamphlet of forty-five pages. We are reminded that in writing his string quartet Debussy was influenced by the gypsy tunes he had heard as a young man of twenty in the cabarets of Moscow; how, becoming acquainted with the original score of "Boris Godunov," he lost his enthusiasm for Wagner, and a second visit to Bayreuth "turned him forever from the idol that had done so much harm to French music." The purely biographical sketch ends with this view of Debussy: "Calm and peaceful, in the tranquil self-communion that he always values above all other things, surrounded by the affection of those nearest him, he dreams of new masterpieces; while at times murmur in the distance, suavities of ideal harmonies, melodic breaths come even to us, bringing treasures of poetry, seduction and tenderness."

A distinguished composer in Paris, a man who sympathizes with Debussy's art, when asked about him last summer, replied: "He is very much interested in his wine cellar." M. Chennevière does not quote this remark as a footnote.

WE turn the pages, and we are tempted to exclaim with Mr. Squeers: "Here's richness." Music, it seems, evolves in a parallel line with society. This evolution is imperious and sure. Debussy arrived at the psychological moment. He is the profound image of modernity; he is Modernity itself. "It may almost be said that Debussy to-day is the whole of music. After him it is impossible for any musician, whoever he may be, to write, even to feel, as he would have done before him." Debussy introduced the Orient into music. "With him classicism is dead forever." (This sentence is in italics.) He was the first to free himself from the oppression of Bayreuth, "the heavy, crushing, protestant Germanic tyranny which had encompassed all classicism." He renewed in splendid fashion the old tradition of the clavecinists.

THIS was a good deal to do, but Debussy has done still more. He has not only transformed music by employing new and unexplored tonalities, but he has altered the very inspiration of music. The

dominion of classic, and especially romantic, music was the sentiments and passions of humanity. With Debussy music is more occupied with the impressionable and nervous element of the human body. Thus music becomes symbolical. And so on, and so on. Debussy is like Fragonard, Watteau; at times he has Japanese fancy; and now it is the Far East "mingled with *Alexandrinisme*" that sets him a-dreaming. Voluptuous, bodily, naturalistic—such is the Debussyan art. Passions, sentiments often leave him indifferent. He sings concrete beauty, nature, the soul of the universe.

As Mrs. Augusta J. Evans wrote in one of her novels—we quote from memory: "Cherish the microcosm of the limitless macrocosm. Cherish the boundless rushing choral aggregations of the vasty deep."

And Debussy was the first to unveil in music the interior beauty of the soul. We feel this beauty in a landscape, in a tree, and the intuition of this life, sister of ours, provokes in us this particular sense of the beautiful. Poor Beethoven's Pastoral Symphony is superficial and incomplete. Borodin was the first, in his "Dans les Steppes de l'Asie Centrale," to express a living landscape with a life truly intense. Moussorgsky and some other Russians composed pages of naturalistic music; but Debussy, by his "Ibéria," first affirmed vigorously what had hitherto been only a tendency. "Each work of Debussy opens new horizons in the forest of the Unknown. Each is an aurora."

OF course, Debussy has his periods. They are two in number. In the first he created musical symbolism by applying to music the Hegelian principles which Mallarmé had applied to literature and Carrière to painting. With "Pelléas et Mélisande" Debussy abandoned symbolism. *Naturisme* marks the second period. There is a hint at a third in "Le Martyr de Saint Sébastien." And yet M. Chennevière is inclined to think that the string quartet is at present the composer's masterpiece.

Debussy has a pretty wit, a keen sense of humor. He has shown this in his articles for newspapers and magazines. What does he think of this little but formidable pamphlet? Does he laugh in his sleeve? Or does he say: "I like it thickly laid on, and with a trowel"?

MANY of us know M. Vincent d'Indy's symphonic variations, "Istar," in which each variation represents one of the seven stages of Istar's being disrobed at the gates of the immutable land, until the theme is first sung as a whole in unison and octaves when she stands forth in the full splendor of her nudity. This set of variations is undoubtedly the most widely known of M. d'Indy's compositions.

This symphonic poem will be produced on the stage of the Monnaie, Brussels. M. Solvay, the Brussels correspondent of the *Ménestrel*, says that it will be in the nature of a mimodrame, and the costumer, scene painter and first dancer are expected to do marvels. M. Solvay concludes: "We look forward especially to the heroine at the seventh gate." And M. d'Indy is consenting.

VICTOR HUGO'S fantastical poem "Les Djinns" moved Gabriel Fauré to write for a mixed chorus with orchestra nearly forty years ago. César Franck wrote a symphonic poem, "Les Djinns," for piano and orchestra in 1884. Now comes a French composer, M. Achille Philip, whose "Djinns" was produced at a Lamoureux Concert in Paris, October 19. Franck took only the main idea of the poet, and did not attempt to translate each verse, much less each line, into music; as in "Les Eolides," which was recently played here by the Boston Symphony Orchestra, he did not presume to follow Leconte de Lisle's long poem in all its details. But M. Philip gives to a singer the verses of two, three, four syllables, until the syllabic climax with the rhetorical climax is reached, and then he follows the syllabic diminution and diminuendo. The part for the female singer is declamatory and it is enwrapped with imitative orchestration, so that each image suggested by the poet is prolonged or echoed. Every expressive word, "bells, djinns, prophet, prayer," etc., generates corresponding musical sounds. The experiment did not satisfy some of the critics, who acknowledged that there was "a certain amount of applause." We do not know of any successful experiment in this form of interlinear translation, so amusingly parodied by John Phoenix in his analysis of "The Plains: Ode Symphonie par Jabez Tarbox": "The symphonie opens upon the wild

and boundless plains in longitude 115° W., latitude 35° 21' 03" N., and about sixty miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E flat clarinet." The whole analysis should be read at least once a month by writers of programme books as an awful warning.

A TITLE should be enough. "That which one hears on the Mountain" is the title of a symphonic poem by Liszt. It is seldom played, although some rank it among his most musical compositions. As is well known, Liszt based this work on a poem by Victor Hugo. When the music is heard in the concert hall the question should not be first of all: "Did Liszt follow closely each line of the poem?" Nor, after all, is the question: "What did Hugo, or what did Liszt, hear on the mountain?" Each hearer should be on the mountain and hear for himself. No two persons hear music in the same way, whether they are on a mountain or on the plains below. If Liszt does not transport the audience and let them stand nearer the sky, then his music is futile. And yet the vexing question arises: "If the hearer were not told that he was on a mountain, would he know that he had made the musical ascent?"

LISZT'S "Gretchen" in the "Faust" symphony is not wondrously beautiful music because it is associated with Goethe's heroine. César Franck's symphony, without a descriptive title or any printed indication of mood, is far more dramatic than his symphonic poem "Le Chasseur Maudit."

A correspondent recently wrote to a certain religious weekly published in Boston asking for help in finding a dimly remembered hymn with the refrain "Nothing more have I to do: Jesus paid it all." The editor described this as "an ignobly jubilant refrain," which we may take as a typical criticism from the hub of the universe. The hymn in question is, I think, a Moody and Sankey production; and there are people who appreciate these things who cannot appreciate "Crossing the Bar" or "Now the laborer's task is o'er." We must discriminate: it takes all sorts to make a world. And, according to Mr. E. V. Lucas, the couplet in an old Methodist hymn:

Come needy, come guilty, come loathsome and bare,
You can't come too filthy,—come just as you are,

was keenly relished by Charles Lamb! Odd, but apparently true.—*Exchange*.

Brahms in Ischl

By MAX KALBECK

In the *Neues Wiener Tageblatt*.

IT is a soft minor chord that I send you, and even to you I hope it will not sound too merry; I have rented for the summer in Ischl. You know what I look for and hope for there; perhaps you do not know so well what I shall be giving up. Among other things, and most of all, I shall be sad every Saturday that there is no train to Berne."

So wrote Brahms on April 30, 1889 to his friend, the poet and publicist Josef Victor Widmann in Berne, with whom he was accustomed to pass his Sundays during the three summers that he spent in Hofsteiten near Thun. The three Swiss years from 1886 to 1889, like the three summers in Pörschach a decade earlier, had marked an epoch in the life and work of the composer. There must have been weighty reasons to lead him to give up a place which had so strong an influence on his production as the shining gateway of the Bernese Oberland. What forced him to leave the pretty city and the well-trying friend with whom he was so comfortable was chiefly the insistent audacity of tactless people. English snobs and offensive Berliners vied with French-chattering natives to spoil the Viennese summer guest's joy in the gardens and water of the green Aare. After a much-used quai was extended beneath the windows of his comfortable dwelling, people stopped and called up to him, watched his comings and goings and blocked his way. So he made up his mind to turn his back forever on Switzerland.

In the more agreeable Ischl, in a refuge discovered for Brahms by Ignaz Brüll in 1880, high above the Salzburg road, a quarter of an hour from the village, he needed not to be on his guard for the indiscretions of summer visitors. The house, too, thanks to its peculiar position, had two entrances, so that the tenant could escape from unwelcome guests by the rear door of the second story as they came in the front door on the first story.

On the 13th of May, 1889 he took possession of his new quarters, where he had already spent the summer months of 1880 and 1882. He found it quite after his wishes, just as it had been, as if the owners had reserved the simply furnished pleasant rooms especially for

him. It pleased him so well that he stubbornly resisted the incessant temptations of his friends in Berne. "Ischl is not really so beautiful as Thunx," he wrote in a later letter to Widmann, "and there is nowhere near so pleasant an excursion as that to Berne. But I shall see no Englishman the whole summer, and the few North Germans who are here take the trouble, without knowing it, to put on another expression. It is delightful how you are made welcome by everybody, little and big, young and old, and in many ways. They say that the Austrians don't travel; it will interest you to know that the host of the 'Kaiserin Elizabeth' spent the winter with his wife in Italy and Sicily; the host of the 'Kreuz' (with his wife) in Ceylon and India! In today's *Ischler Wochenblatt* is the last installment of his account of his journey." And in the third summer of his stay at Ischl Brahms reported to Clara Schumann: "It is extremely beautiful and pleasant here, and as I have often said, it is especially agreeable to me here on account of the amiably disposed people."

Still more strongly of his preference for the resort of the Salzkammergut over the banks of the rushing Traun, speaks the fact that he never proved unfaithful to his love, but passed in Ischl the eight summers that remained to his earthly career. In other respects, too, he resumed his earlier habits. To these belonged his productive morning walks in the Schmalnau, on the Jainzen, over the river to Rettenbach, through the romantic "wilderness" to the forester's house, to Strobl, Laufen and Goisern, or across the fields without a definite goal through the meadows and woods. When he did not take a meal in the "Post" inn, with friends who had journeyed to see him, he ate in Koch's "Kaiserin Elizabeth" hotel; but assuredly never in the elegant dining-room on the main floor, always downstairs near the watering trough for fiacres, at the big table in a corner lighted by the cellar window overhead.

The habitués of this table changed. Privy-councillor Dr. Gustav Wendt, the chief inspector of the Baden schools, translator of Sophocles and editor of German classics; Franz Wüllner, director of the Cologne Conservatory, conductor of the Nether Rhenish musical festivals and celebrated choral leader, and his pupil Hans Koessler, teacher in the Buda-Pesth Conservatory and composer, were the permanent ones. After dinner Brahms regu-

larly sipped his black coffee in the Café Walter on the Esplanade, inspected through his eyeglasses the elegant world as it promenaded by, listened to the latest jokes and amusing stories, drew one or another young musician into conversation; and was not at all troubled that his unsightly, sometimes deficient clothing was noticeably different from the elegant toilettes of the fashionable men and women about him. His shiny short black coat, tending toward gray, and his rough woolen Jaeger shirt were smilingly tolerated by bright eyes, and his

During the time of his absence, new table companions had joined those whom he met in inn and café, and who increased the number of the Vienna colony whom he preferred. Theodor Leschetizky, the great piano teacher, whose fame extended over the earth and whose hopeful pupils were drawn to Austria from both hemispheres, had settled in Ischl. His "Villa Piccola" was like a dove cote, in which the fledgeling piano youth of both sexes gaily flew in and out, fawned and tripped about their beloved master and envied the



BRAHMS AT THE PIANO

long beard properly hid the lack of a cravat, forgotten at home. When the "Herr Doktor" appeared among the chestnut trees of the Esplanade, the waiters of the café fell upon him, conducted him to his marble-topped table, brought him all sorts of newspapers and provided him what he wanted without his order, treating him with that attention which in Austria even the common people bestow upon the man of merit. Soon the Herr Doktor belonged again to the most popular personalities of Ischl; and he was naïf enough to enjoy his popularity, which bound him to nothing.

graceful and passionate Chopin player, Annette Essipoff, her prerogative. The fiery Pole, overflowing with spirit and temperament, got along admirably with the sarcastic German, since he knew that Brahms liked best to tease those who served him the same way. By his side was his intimate, the delicate pianist and composer Eduard Schütt, promoted from pupil to friend, one of those rare and amiable talkers who are moved by their neighbors' weaknesses to laugh at their own.

As the Brüll family, who had been Brahms's favorite companions in his first two years at

Ischl (1880 and 1882), had made a home of their own in Unterach, on the Attersee, and settled there in 1892, Johann Strauss and his young wife took the house they had left in the Kaltenbachgasse. The next year Strauss rented Count Erdödy's villa, which he bought in 1896. Here Brahms liked to propose himself as a guest. Frau Adele saw to it that the count's country house was not inferior in all that related to cooking and wines to the Prince's city palace which Strauss occupied in winter, on the Wieden, in the Igelgasse, in Vienna. Ludwig Doczi, Andrassy's right hand and Shakespeare's little finger, the poet of the charming romantic comedies "Der Kuss" and "Letzte Liebe," was one of the intimates of Strauss's house. The enthusiasm for his dramatic poetry brought about the acquaintance of Brahms with Theodor Billroth.

In Ischl he was near this devoted friend, also; for the celebrated surgeon was hardly three-quarters of an hour distant by carriage, in St. Gilgen on the Wolfgangsee, where he possessed a Tusculum, which, as he himself used to boast, occupied one of the most beautiful situations in Europe. There music was made and philosophy and politics discussed and a full life lived in the golden noonday of life, with no care for the approaching shadows of the everlasting night. An attraction not less strong was exercised by Gmunden on the summer guest of Ischl, since Brahms had come into close relationship with Viktor von Miller, at Aichholz. In his fine house on a wooded height opposite the Traunstein there were jolly festivals devoted to the muses. When Brahms came over for a day from Ischl merry spirits and good men met who were no inconsiderable musicians. From the immediate neighborhood and not too great a distance came, under Karl Goldmark's lively leadership, older and younger friends of Brahms; as Hanslick, Holbein, Epstein, Gänsbacher, Door, Grün, Walter, Mandyczewsky, Heuberger, von Perger, Michalek, Hess, Finger and other periodically returning guests. Hanslick and his wife came from Aussee where there was a circle of professors from Buda-Pesth. Often the magic fiddle of Joachim attracted the two statuesquely beautiful princesses of Hanover, the intellectual Friederike and the unforgettable Mary with their gracious and kindly sister-in-law Thyra of Cumberland, the King of Denmark's daughter,

from the ducal castle and royal villa for a morning performance; or Brahms went from time to time to the court in Gmunden with Joachim, played his violin sonatas to the royalties and, enlivened by the good spirits of the friend of his youth, who called at Gmunden every summer, recalled reminiscences of 1853 and 1854.

So varied and agreeable were the days and hours given over to this society in the neighborhood of Ischl, that Brahms only rarely left the place, which, without interfering with his artistic labors, afforded him enough diversion and stimulating intercourse. As a daily afternoon visitor to the Café Walter appeared an old Viennese elegant, in an earth-colored overcoat, who had driven over from Vienna in his four-in-hand, with a pocketful of visiting cards, for tiresome chatterers, engraved with the legend "Ludwig Börsendorfer is in Ischl for *his own* recuperation." There was also the enterprising Josef Simon, brother-in-law of Frau Adele Strauss, to whom Brahms always snorted from afar "Well, how are you, Mr. Brother-in-law? "There was also the dreaded dramatic critic, witty librettist and jovial fighting-cock, Julius Bauer, whose every jest pleased Brahms, with several of his victims spared for the future; and other representatives of literary Young Vienna. There were further the two violinists, the brothers Lichtenstern, loaded with anecdotes about the Philharmonic Orchestra, and their colleague Bachrich, viola player of the Rosé Quartet, Concertmaster Krancsevics and Siegmund Burger, solo 'cellist of the Buda-Pesth opera, Moritz Rosenthal and Robert Freund, pianists, with the round fingers and the sharp tongue.

From Switzerland, from the Rhine, from France, England and Holland admirers of the master made their pilgrimages to Ischl. Heinrich and Elisabeth Herzogenberg began the long list of visitors. After them came Frau Henriette Fritsch-Estrangin, one of the most expert of Brahms interpreters, from Marseilles, Engelmanns from Utrecht and still others. The Ischl musical colony received fresh assistance from the Kneisel Quartet (with Otto Roth and Louis Svecenski), which regularly made the journey from America in their holidays to their Austrian home, and who always stood at Brahms's disposal. Arthur Nikisch, too, since 1893 first conductor and director of the Buda-Pesth

opera and later director of the Gewandhaus concerts in Leipzig, came with his lively and charming musical wife, Amelie. At Johann Strauss's house she sang, accompanied by her husband, *en petit comité*, at sight, most of Brahms's arrangement of German folk-songs, one more delightful than another, and pleased the master so much that he made her a present of the manuscript of all the forty-nine. Another time Nikisch played with Viktor von Hirschfeld, Kneisel and his companions the piano quartet of Ernst von Dohnanyi, which Hans Koessler, teacher of the composer, at that time fifteen years old, had brought with him from Buda-Pesth. Brahms spoke with full appreciation of the work, which surpassed the highest expectations. He could say, "As the teacher is, so is the pupil." How many learned from Brahms in Ischl, and he from them, as he taught them!

It was in Ischl that Brahms received "the highest honor and greatest joy which men could give him." So he characterized in a telegram to the mayor of his native city, Hamburg, the vote of the Senate on May 22, 1889, giving him the title of honorary citizen, a distinction which Brahms shared with Bismarck and Moltke. Soon afterwards the grand cross of the Order of Leopold was given him by the Emperor of Austria, whose motto, "Integritati et Merito," fitted the man.

In considering the question what works of Brahms belong to Ischl, those which were produced or completed in the summers of 1880 and 1882 must be counted in, although neither in their case nor in that of those dated 1889 are the time and place of their origin to be definitely determined. Here, as in many other instances, only the date of their caption, of their final draft for the printer, can be given with certainty. So regarded, the two overtures Op. 80 and 81 belong to Ischl, though the "Academic" was sketched conjecturally in the spring of 1880, the "Tragic" the winter before. We conjecture that "Nänie" was probably begun in Ischl immediately after his second Italian journey, but was not ended till 1881 in Pressbaum. The following collections of songs, from Op. 84 to 86, are for the greater part the product of the years spent in Pörschach and Pressbaum, and were sent to Simrock for publication from Vienna in April, 1882. The C major trio is marked "Ischl, in the summer of 1882," but goes back to the

composer's youthful years. On the other hand, the F major quintet, which Brahms himself calls "a product of spring," may be characterized as a child of May in Ischl. The antique choral work, the "Parzenlied," was finished on the Traun.

To the last Ischl years (1889 to 1896) belong, with the reserve mentioned, all that appeared from Op. 109 to Op. 121, also the posthumous work, the Eleven Choral Preludes for Organ, without opus-number. All these compositions, among them masterpieces of the first rank, carry the common stamp of artistic perfection; but, considering Brahms's early ripeness, hardly any indication of a particular period. The "Fest und Gedenksprüche" are the first in the series. The G major quintet, Op. 111, signifies a greeting to the capital of Austria, for his beloved Vienna.

With these splendid works Brahms believed that he had finished his artistic work; and when the rumor of a fifth symphony was spread around from North Germany, whose first performance he was said to have promised to the Berlin Philharmonic, he assured his friends that he would compose nothing more. "Much torn up music paper," he wrote Simrock on October 12, 1890, "have I thrown into the Traun as a farewell from Ischl." Wisely, he began in time to put his house in order and to see to it that he left nothing unfinished behind him. So he destroyed what he regarded as worthless and preserved what was useful, to prepare it for publication. Far from the idea of turning youthful indiscretions into old age virtues, he regarded the careful elaboration of studies, sketches and notes as all that he could or ought to do in the way of production after the passing of the creative impulse. Besides some of the last piano pieces, the thirteen canons, Op. 113, the "Deutsche Volkslieder" and the Choral Preludes show the conscientiousness, the critical seriousness and the untiring care in dealing with a stimulating occupation which went as far back as half-forgotten Hamburg, Düsseldorf and Detmold times.

But the muses, whom he had demonstratively shaken off, still hung secretly around the neck of the vigorous man of sixty; and "Miss Clarinet," as Brahms caressingly called the instrument and its player, Richard Mühlfeld, the soloist of Meiningen, did not let him free till he had forgotten his over-hasty resolution and

liberally bestowed upon the sweet-toned flatterer the B minor quintet, Op. 115, speedily become world famous, the A minor trio, Op. 114, and the two sonatas, Op. 120. The departed symphonies were resurrected in another form. Hardly had Brahms returned to Vienna from a week's visit to Meiningen in March, 1891, whither he had been invited to the palace to hear a Greek tragedy by his friend Widmann, when he went to walk in the Prater with trio and quintet. Mühlfeld had played him his entire repertory and introduced his docile pupil to the higher technique of clarinet playing. He had hardly reached Ischl when he wrote out the trio, and the quintet followed at once in its footsteps. The balsam-laden air of the mountains breathes through the Upper Austrian tunes which make their appearance now and again in the trio, and then later in the sonatas. In some of the intermezzi for piano the listener may hear sounds from the Salzburg and Styrian Alps, while the fundamental basis of the Phantasies, Intermezzi and piano studies is found in quite other spheres of imagination. Ischl has a special claim on the "last Brahms" and a special merit in the late and unexpected final flowering of his genius.

As Brahms set his house in order, artistically speaking, in Ischl, so, at the same time, he executed his last will and testament, in the form of a letter addressed to Fritz Simrock, his publisher. It was at the same time that he composed the last two chamber works for clarinet. This document, dated without further particularity "Ischl, May, 1891," which was the cause of long and wearisome litigation after his death, could not have legal binding force because of the careless and indistinct lead-pencil corrections that were added after it was written. Simrock received it the first of August in the same year, accompanied by these lines: "Speak to me personally when we have opportunity about what I have written today; and if the matter is not pleasant for you to take up, just send me the whole thing back. Do not think that I was melancholy this morning." His troubled mood had vanished in the three months that had passed. But that he had had it and that his thoughts had been turned toward death, although he ended his will merrily and with a joke, is shown by that very quintet and trio, from which an everlasting leave taking sounds sadly.

Before the long-feared and yet not so soon

expected fate had stretched out its dark hand upon him in the summer of 1896; before the terrible illness seized him which laid him low in the spring, he had made a birthday present to himself, as he says on May 7, of his Op. 121, the "Four Serious Songs."

After his death the idea was broached of putting up in Ischl a public monument to his memory. It had to wait till the Brahms monument in Vienna was assured. Now, on the eightieth birthday of the master, comes a summons for a Brahms monument in Ischl.

Giuseppe Verdi and the Papal Censure

BY ITALO CARLO FALBO

Translated by I. H. St. Leger



WHEN Verdi, six months after the triumph of "Ernani" at Venice, made his first appearance before the Roman public on the boards of the Argentina, the name of the young composer of Busseto was already surrounded by a halo of sympathy and popularity. It was on the evening of November 3, 1844, when his new opera, "I due Foscari," written in haste by the poet Piave and based upon Byron's melancholy and repudiated tragedy, made its first appearance. "Nabucco" and "I Lombardi" had met with repeated triumphs at the Apollo, where "Ernani" was about to be brought out, but "I due Foscari" failed to add to the fame of the master, and Verdi, on its first representation, saw his success, as it were, vanishing before him. There were several reasons for this. The increase of price for seats had roused the bad humor of the public. "Never had forty *bajocchi* been paid to get into the Argentina, and, moreover, "for an opera without a ballet!" writes a chronicler, echoing the complaint of the public. Another reason was that the haste with which the rehearsals had been carried on had left much to be desired in the execution of the opera, Barbieri-Nini even meeting with a severe reprimand from the Master, when, forgetting the correction made in the libretto of the papal censor in the aria at the end of the first act, instead of "O patrizi, tremate!" (O patricians, tremble!) she had given "O tiranni, tremante!" (O tyrants, tremble).

The fate of the opera, however, improved with succeeding representations, especially in

regard to the greater sureness of the artistic representation. Great applause and repeated curtain-calls for the composer and the librettist, Piave, were always aroused at the singing of the aria for the tenor (the famous Roppa):

"Dal più remoto esilio";

of the verse sung by Lucrezia:

"No non morrai, che i perfidi";

and of the final aria by the baritone (the famous De Bassini)



"O vecchio cor che batti";

and of the Doge's final aria:

"Questa é dunque l'iniqua mercede."

Piave had followed the master to Rome in order to do his best to patch up the verses mutilated by the Papal censor, mutilated, that is, to a certain point, for later, in '50 and '60, "I due Foscari" provoked great anti-Papal demonstrations, so much so that the Papal censor was advised to forbid its representation.

In the third act, for example, when the chorus informs old Foscari that he must:

"Cedi! cedi! rinunzia al poter!"
(Retire! Retire! Give up the power!)

the audience amid loud and prolonged cheering for Italy echoed:

"Cedi! Cedi! Rinunzia al poter!"

the invitation being openly and without disguise directed to Pius IX.

What a contrast, indeed, to the enthusiastic cries of 1847, when, at the giving of "Ernani" at the Tordinone, at the solemn invocation of the chorus: "A Carlo V sia gloria ed onor!" (To Charles V be glory and honor) the entire audience burst into: "A Pio IX sia gloria ed onor!"

Pope Mastai (Pius IX) had aroused the liveliest hopes and brightest illusions in regard to liberty, and almost every evening the theatre was gay with flags and showers of tricolored cockades. The governor and his delegates refrained from disturbing, in any way, the patriotic outbursts of the Roman populace, which went from one demonstration to another in the squares, theatres and churches, from cries of "Viva Pio IX" and the playing of the national anthem, to the enthusiastic appeals of public speakers, invoking the independence and unity of Italy in the name of their most liberal Pope. The illusion, however, was short-lived, and most bitter was the setting of every fond hope. Verdi, who followed with noble anxiety the revolutionary movements of those years (his letters, justly called those of a patriot, containing as they did expressions of patriotic love and liberal sentiments) left Italy with a heavy heart. His successes in London and Paris—where, in November, 1847, had appeared "Gerusalemme," a new edition of "I Lombardi"—could not make him forget the tribulations of his far-off native land. Writing from Paris to his friend Luccardi, he begs him "not to sleep, for Heaven's sake!" adding, "you will see me no more if men and things do not mend." He was, as ever, most sincere.

So much so, indeed, that scarcely had the news of the triumph of the republic in Rome reached him than he flew back and placed his service at the disposal of the direction of the Argentina and offered to write a new opera "with patriotic tendencies" for the carnival season. The news was quickly made public by *Il Pallada*, the leading paper of the day, and aroused the most fervent enthusiasm. In eight days Salvatore Cammarano improvised

the libretto of "La Battaglia di Legnano," in three weeks Verdi put it to music, and, at the end of January, 1847, the opera was staged, the singers being De Giuli, Marchesi, da Fraschini, Sottovia, Lanzoni Testi, Giannini, Colini, Butti and Terni. It was a triumph, a delirium, and Verdi was solemnly proclaimed "Il Maestro della Repubblica Romana." Every evening the audience gave themselves up to noisy patriotic demonstrations, to the waving of handkerchiefs and flags from pit and boxes, to distributing of manifestoes containing sayings by Mazzini and Garibaldi.

In the eyes of the republican censor, every verse is a *chef d'œuvre*, every blast of the trumpet a prophetic hymn, the whole opera is worthy of but one comment, "Evviva Verdi! Evviva la Repubblica Romana!" Short lived, however, was the success of the "Battaglia di Legnano," as brief as the life of the heroic republic. On the return of the papacy, the censorship of Pius IX became ever more hateful, adding, with each year, more and more scruples and tyrannies, for it observed how, in every theatre, the rebel spirit of the Romans increased, now applauding the invectives of some tragic actor against a hated tyrant, now applauding an aria alluding to the "cara Patria" or "libertà"; now echoing a chorus which expressed the hopes of the people for the dawn of a reign which would assure the death, without resurrection, of the temporal power of the Pope.

In Rome, the love of the theatre, both lyric and dramatic, is very great, and Pius IX did not dare cut off the favorite and chief amusement of the people. It would be interesting reading to make out a list of the works either prohibited or stupidly mutilated "for reasons of public safety," during the last quarter of the century of Papal Rome.

Once "Traviata" was suspended because of a demonstration made when the Doctor, in the fourth act, murmurs: "La tisi non le accorda che poche ore!" (The phthisis grants her but a few hours). The reference, as far as the public was concerned, was to political phthisis, and Monsignor Matteucci at once applied a radical cure—he killed "Traviata."

At the Metastasio, a musical farce, "Chi la dura la vince" was being given. At a certain point occur the following words:

"O povero Giovanni,
(Oh, poor Giovanni)

Di te che mai sarà?"
(What will become of you?)

Giovanni, be it known, was the name of Pius IX. The public naturally laughed, applauded, and repeated the words in mocking tones. Bold answers were not wanting to the burning question, for there is ever a pasquino hidden somewhere in the stalls. In short, the vaudeville was suspended, the theatre closed.

One evening at the Argentina, "Norma" was being given. In the third act comes the chorus:

"Strage, strage, sterminio, vendetta,
Già comincia, si compie, si affretta,
Come biade da falci mietute
Son di Roma le schiere cadute...
(The ranks of the Romans are broken)
Tronchi i rami, recisi gli artigli,
Abbatutta, eccola l'Aquila at suol..."

The public improvised a demonstration, tri-colored cockades were showered everywhere and, bursting into song, it changed the words into:

"Son del Papa le schiere cadute,
(The ranks of the Pope are broken)
Abbatutta la tiara ecco al suol.
(To the ground has fallen his tiara.)

A great disturbance followed, many arrests were made, and "Norma," upon the complaint of Cardinal Savelli, was prohibited as a revolutionary opera.

Not even "Lucrezia Borgia" escaped the anger of the censor, for at the aria:

"Non sempre chiusa ai popoli
Fu la fatal laguna,"

the public applauded and burst into cries of "Viva l'Unità d'Italia!"

The governor, by means of the censor, imposed the following change of words on the impresario, which, naturally, was greeted with storms of hilarity:

"Non sempre fra le nuvole
(Not always 'mid the clouds)
S'asconderà la luna."
(Will be hidden the moon.)

And so I might go on for many pages. I will, however, take up the thread of my Veridianian chronicle and speak of the two principal operas by Giuseppe Verdi, written for the leading lyric theatre of Rome, the Apollo, now no more, "Trovatore" and "Ballo in Maschera." I speak of them, be it understood, in relation to their connection between the master and the Papal censor, for it would be

useless to sing the praises of the musical beauties and to recall the artistic defects of these two operas, which are among the best known, the most popular, the best loved of the public, and among the most discussed by the innumerable critics of the glorious master.

In the "*Giornale di Roma*" of December 29, 1852, may be read the following curious notice by "*Giovanni Ricordi di Milano*":

"I give notice that I am the exclusive, sole and entire proprietor of '*Trovatore*,' music by Maestro Giuseppe Verdi, verses by Salvatore Cammarano, which is to be given at the Apollo Theatre on the night of January 3, 1853; I therefore warn all printers and booksellers, all editors and vendors of music, to abstain from whatsoever alteration, translation and printing."

The warning, it would seem, would imply that piracies of libretti and music are not a modern industry.

Verdi is now in Rome, with his opera—which he had written in a few months—and which the impresario Jacovacci and Maestro Angiolini are already rehearsing at the Apollo. The poet, however, is not with them. To poor Cammarano it was not granted to take part in the marvelous success of the new work, which was to receive the verdict of the Roman public on the evening of January 19, 1853, for he had died some months previously. His death was the cause of no little trouble to Verdi, for never before had he written so strange or so disjointed a tragic tale. Verdi, finding himself face to face with the Papal censor, had to write and re-write everything himself, not wishing, as he confessed to Jacovacci, that "any stranger should put his hand to the tangle which now he alone knew how to handle." For, according to Luccardi, Verdi's best and closest friend among the Romans, while the Maestro fully realized that the libretto by Cammarano was indeed a "tangled skein," he had found in it "situations" of such extraordinary interest that he had fallen in love with it, had felt both brain and heart vibrate violently at the outbursts of love and hate, at the idyllic sweetness, at its overpowering tragedy of this most singular drama, and had written the music "almost at one sitting," at wonderful speed, and to "his continued satisfaction."

Verdi, according to what was told me by the old Roman impresario, Canori, "was cer-

tain of success," but he continued working, eliminating words and music until the very eve of the performance.

The censor, at the first reading of the libretto, made various cuts in the part of the Gipsy, cuts which, though not made for artistic reasons by the Papal censor, certainly added much to the strength of the play. Verdi, moreover, was very yielding, not only because he wished to obliterate from the minds of the Vatican authorities—and it was no light thing—the republican demonstrations of '49 aroused by the "*Battaglia di Legnano*" and by his presence—but because he had to engage in a violent struggle with the censor over the "*Miserere*," which the latter wished to suppress. Verdi ultimately came out victor, but it had been a hard struggle.

The Papal censor maintained that this mixture of sacred prayers and passionate love scenes was a grave offence to religion, and, had not Giuseppe Verdi been very tenacious in the defence of his opera, and, moreover, had he not had much support in high places, we should never have known one of the most exquisite pieces that adorns Italian melodramatic art. Upon Verdi's threat to withdraw the entire opera, Jacavacci put pressure upon all the Roman aristocracy and Prince Orsini, using all his influence with Cardinal Antonelli, obtained the necessary sanction.

Patched up as well as might be, according to the first instructions of the censor, the libretto, "revised and corrected," was handed over by Verdi to the superintendent of theatres a week before "*Trovatore*" was put on the boards. I have been able to see this MS, together with that of "*Il Ballo in Maschera*," of which we will speak later, both of which MS. are in the collection of my friend, Dr. Michele Curri. Three-fourths of it are in the master's own handwriting, and in it may be seen the final corrections and changes made by Verdi, and the final touches imposed by the censor and accepted by the master.

No date for the action having been fixed by Cammarano, it is, therefore, in Verdi's handwriting that the line: "Time of action—the beginning of the XV century," was added.

Among the many alterations insisted upon by the censor are the following: in the first act, in the aria for the bass, "*Abbieta Zingara*," the word "*Ammaliato egli era*" (Sick was he) was substituted for "*Avvalenato egli*

era" (Poisoned was he), since at an era of conspiracies any reference to poison was not to be tolerated. Further on, for the lines:

"Ma rimanea la figlia stretta
(But remained the distressed daughter)
Da un empio giuro...
(Of an impious oath.)

were substituted the following, in which no mention is made of "*empio giuro*."

"Figlia ministra di ria vendetta
(Ministering daughter of vengeance)
Compi quest-empio nefando eccesso."
(Accomplish this impious excess.)

More important still are the alterations made by the master, who, not satisfied with the verses by Cammarano, wrote, with his own hand, the Gipsy's famous aria, "Stride la vampa."

Nor is this the only specimen we have of the poetic activity of Giuseppe Verdi. In the same opera, in the last act, he adds the following verses to those by Cammarano for Leonora:

"D'amor sull'ali rosee
Vanne sospir dolente,
Del prigioniero misero,
Conforta l'egra mente,
Con-aura di speranza
Aleggia in quella stanza;
Lo desta alle memorie,
Ai sogni dell'amor!
Ma deh! non dirgli imprevido.
Le pene del mio cor!

We may possibly prefer Verdi as a musician rather than as a poet, but it is as well to clear up the tradition, long sustained, that Verdi was almost illiterate.

Another unpublished curiosity of the libretto of "Trovatore" is the two scenes struck out by the master, either because he wished to shorten the opera or because he was not satisfied with his music. These two scenes are cancelled in the libretto deposited by Verdi at the censor's office without any note being added. The first is cut from the end of the second act and reads:

LEONORA

(M'atterrisce...)

CONTE

Ho le furie nel cor!
In me vibra la spada e il pugnale;
Fammi spento cadere al tuo pie (a Manrico)
Ancor tua donna fatale,
Sin che un'aura io respiro, non é.

MANRICO

Sia respinto quest'uomo insensato (ai suoi)
Morte invano egli spera da me
Vivi e renda il sapermi beato (al conte)
Un supplizio la vita per te.

LEONORA

Ah! Manrico, si fugga da lui!
Tal s'indonna spavento di me!
Qual se in fronte leggersi a costui
La condanna di morte per te!

RUIZ E ARMATI

Vieni, e sempre fugace la sorte
Guai chi presto a fremarla non é. (a Man.)

TEN. E SEGUACI

Cedi... spesso col cedere il forte,
Vincitore da vinto si fe'. (Al Conte.)
(*Manrique trae seco LEONORA. Il conte é respinto. Cala la tela.*)

The second is an aria for the baritone at the beginning of the third act, and should follow the recitative "in braccio al mio rivale." Here are the lines:

... Oh! Leonora

I miei giorni tu rendesti
Un sol giorno di martoro!
Tu mi sprezzisti, mi detestisti,
Ed io t'amo ed io t'adoro!

A disfarmi del rivale
Compirei qualunque orrore...
Pur talvolta ancor m'assale
Il rimorso accusatore.

E un oggetto di spavento
A me stesso allor divento!
Di sì rio, sì acerbo stato,
La cagion crudel sei tu!

Questo cor da te sprezzato,
Nacque forte alla virtù! (odesi tumulto)

And, lastly, there remains but to notice the Count's aria:

"Ora per me fatale,"

act second, which in the libretto preceded the aria:

"Il balen del suo sorriso,"

and which was afterwards transferred to the end of the third scene.

In Rome, "Trovatore" had interpreters of exceptional merit in Boucardé and in Penco, in Goggi and in Guiccardi. The "Apollo," at the first performance, presented a wonderful sight. The boxes were crowded six hours before the performance began, and the opera, because of the storms of encores, was sung almost altogether twice over. The success in Rome in time became world-wide.

Let us now turn to the "Ballo in Maschera." It is well known that the libretto was written by the talented Udinese poet, Antonio Somma, author of "Parisina" and of the tragedy "Cassandra," triumphantly acted by Adelaide Ristori all over Italy. The poet, however, objected to his name appearing after the libretto had been transformed, first by the Bourbon censor, after by the Papal censor.

The "Ballo in Maschera" had been written in '58 for the San Carlo of Naples, and, in December of that year the opera, under the title "Una Vendetta in Domino," was being rehearsed amid the lively expectation of the public and the highest hopes of the management. The censor, however, interfered, and, with unprecedented severity, so altered the libretto, from first to last, that Verdi, whose opera, based upon this new libretto, now entitled "Adelia Degli Ademari," no longer recognised his production. In anger, he withdrew the opera, since it seemed impossible to come to any reasonable arrangement. In a letter written by Verdi to Somma, August 7, 1858, the censor's requirements are thus itemized: 1st, to change the hero (King Gustavus III) into a private gentleman, eliminating all idea of a sovereign; 2d, to change the wife into a sister; 3d, to modify the scene with the witch; 4th, no ball; 5th, the murder to be committed behind the scenes; 6th, eliminate the scene of the drawing lots; and so on and so on.

Why did "Gustavus III of Sweden," that old and popular drama written by Scribe, which so many Italian dramatic companies had acted in peace and quiet all over Italy and which so many musicians before Verdi—among them Auber and Mercadante—had placed upon the lyric boards, so terribly shock the nerves of the Neapolitan censor? It is said that after the Orsini attempt, which had taken place just about this time, it was dangerous to reproduce on the stage any representation of a conspiracy of regicides, and Verdi had already prepared himself for the sacrifice when he received an unexpected and most gratifying offer from the impressario, Vincenzo Iacovacci, who promised to put "La Vendetta" upon the boards of the Apollo in Rome. Verdi scarcely dared believe the old wolf of the "Tordinone."

"How is it possible that the Papal censor should be more humane than that of the Bourbons?"

"Leave it to me," answered Cencio; "give me the libretto and in a few days I will let you have an answer."

"Some slight changes, yes, a radical transformation, no!" replied Verdi, giving him Somma's libretto. And Iacovacci, happy and confident, left for Rome, while Verdi returned to Busseto to touch up the score.

"Here I am," he wrote to Contessa Maffei from his rustic villa. "After the confusion in Naples this peace is dearer than ever. It is impossible to find an uglier spot than this, but, on the other hand, it is impossible to find one where I can live more freely. And then this silence, which gives me time to think, and this absence of all uniforms of whatsoever color, is also a great thing. Ever since "Nabucco" I have had, I may say, not one hour of quiet. Sixteen years in the galleys . . .!"

Sor Cencio, meanwhile, was at work, and a short time after his visit to Naples he communicated to the Maestro, through Vasselli, the minimum requirements of the Papal censor. The subject of the opera was practically accepted, as also the greater number of the situations. The title was to be changed, "La Vendetta in Domino," thus becoming "Il Ballo in Maschera," Gustavus III was to become a governor of one of the United States of America, the scene of the opera transferred out of Europe "as far as possible" (and finished in Boston); no gallows were allowed in the second act; some of the "strong scenes" were to be softened down, and, lastly, some suspicious sentences were to be altered.

There was little to hesitate about, little to choose, and Verdi bowed before the wishes of the censor. The poet, also, did his best to please both censor and composer, but he renewed his request that the libretto remain anonymous. In the libretto which the master deposited with the censor on the eve of the first performance and which I have under my eye, the name of Antonio Somma, however, appears in the master's own handwriting.

In spite of the work of expurgation already accomplished by Verdi and Somma, at the last moment they had to retouch some of the lines by order of the censor. Here are some specimens.

In the first act, officers and gentlemen, addressing Riccardo thus:

"Al popl suo diletto
(Of your beloved people)

Forse pensar dovrà."
(You must perhaps think.)

But the "beloved people" must vanish at once, and the lines thus become:

"Il nostro ben oggetto
(Of our good, perhaps,
Dei suo pensier farà."
(You will give a thought.)

In the following the conspirators, Samuel and Tom, speak of the "Nemiche soglie" (inimical thresholds) instead of "delle adulate soglie" (the flattering thresholds) as written by the poet.

Riccardo, counselling with Renato about the punishment to be meted out to the conspirators, exclaims:

"Nol vo'. Freni il terrore
(I will not have it. There is naught)
Immortali non ha come l'amore."
(Like the immortal curb for terror than love.)

The censor, however, objected to mention being made of the word "immortali" applied to "freni" (curb), so the poet corrects it into:

"Nol vo'. Dei popol mio
(I will not have it. From my people)
L'amor mi guardi e mi protegga Iddio."
(Love will guard me and God will protect me.)

But the censor will have no Almighty mixed up in the affair, and the following alteration is adopted:

"Nol vo'. Dei miei lo zelo
(I will not have it. From my people)
Ognor mi guardi e mi protegga il cielo."
(Zeal will always guard me and Heaven will protect me.)

Of greater interest are the corrections in the following aria sung by the baritone. Renato, turning towards the governor, sings:

"Te perduto, Ov'è la Patria
(Thou lost one. Where is thy country's)
Col suo splendido avvenir!"
(Splendid future.)

But the censor has a special peculiarity in reference to the word "Patria," and the master has to substitute the following:

"Te perduto: ov'è quel raggio
(Where is that ray of light)
Che ci abbellà l'avvenir!"
(Which lit up the future?)

The alteration, however, does not please, and a more happy invocation is preferred:

"Nel tuo core il Genio palpita
(In thy heart the genius burns)
Del tuo splendido avvenir!"
(Of thy future greatness.)

A little further on the censor consistently replaces the words: "del popol tuo l'affetto" by:

"E dei tuoi fidi l'affetto?"
(And do you trust your people's affection?)

Nor will he hear mention of the infernal regions, nor of Satan, in consequence of which Verdi, in vain alters the lines sung by Oscar

"E con Lucifero
(I was with Lucifer)
D'accordo ognor."
(Always in agreement.)

into:

"Ed è con Satana
(And had with Satan)
D'accordo ognor."
(Agreement ever.)

The censor, after profound meditation, suggests the following very interesting alteration:

"Ed é con l'erebo
(And I am with Erebus)
D'accordo ognor."
(Always in accord.)

In scene one, while the presence of gentlemen and officers is allowed by the censor, of citizens and deputies he will have none, they smack too much of constitutions, of liberty of progress.

In the conspirators chorus Verdi had written:

"Là nel sangue rifrangersi de'
(There stirring in his blood)
Al tramonto già prossimo egli è!"
(He nears his end.)

Horribile dictu! It must be completely changed. So the beautiful words come out and the libretto reads:

"Sorse l'astro che regge il suo fato
(Arises his guiding star)
Nell'abisso, là spegnersi de'."
(To fall, extinguishing itself in the abyss.)

In Ulrica's song the "chiavi" (keys) "del futuro" are turned into the "face" (torch) and from Silvanus' song "Su fatemi largo" the words:

"Io debbo nel vivere amaro
(In my bitter existence, I must)
Durarla: qual premio pel sangue versato."
(Endure it: what a price for such bloodshed.)

The field in which Ulrica tells Amelia the magic herb may be found is changed by Verdi from "scelerato" (wicked) to "Sciagurato" (unlucky) and then to "Abbominato" (abominable). The line:

"Alle colonne infami,"
(The infamous columns)

gives place to

"A quelle pietre infami,"
(To the infamous stones)

while Amelia, on the other hand, exclaims, in the scene of the second act:

"Ecco là le colonne..."
(There are the columns.)

The words

"Cresce de' rei nel sangue,
(Reared with criminals,
Nodrita, ed à sospir!"
(In blood nourished!)

sung by Ulrica, for very obvious reasons, for the mention of blood is horrible to the censor, are changed into

"Ove la colpa scontasi
(Where the fault is paid for)
Con l'ultimo sospir!"
(With the last breath.)

and, further on, when Ulrica makes her prophecy to Riccardo, the line:

"Va' la colpa nel sangue a lavar"
(Go, and wash the fault clean in blood)

is substituted first by:

"Nel pianto a lavar"
(Wash it in tears)

and finally by:

"Nel duolo a purgar."
(In sorrow to purge.)

Riccardo's arietta, in the wonderful quintet, begins thus:

"E' scherzo ed è follia,
('Tis a joke and folly,
Sifatta profezia."
(Such a prophecy.)

Whereupon the censor, out of respect to the prophets, suggests it be changed into:

"Che da quel labbro uscia."
(Which issues from those lips.)

The tenor Fraschini, however, held faithfully to the first rendering, which it better accentuated and easier to sing, and the successors of this much applauded Riccardo all followed his example.

In the final scene, the conspirators chorus runs:

"Chiude al ferir la via
Questa servil genia."

The censor required a change made and Somma wrote:

"Svia dal ferir la mano
Questo vil volgo insano."

The word "ferire" (to slay), however, being displeasing to the censor, the words were once more altered into:

"Vieta ogni moto ostile
Qui la ciurmaglia vile."

In the second act many are the changes made in the duet between Amelia and Riccardo, some by request of the censor, some by the Master himself.

To Amelia's:

"Dello strazio e del rossore
(Of the agony and the blushes)
D'una misera, pietà!"
(Of an unhappy one, have pity.)

Riccardo replies:

"Io lasciarti? non mi lice
(I leave thee? I may not.)
Non poss'io: ne di qua forza
(I cannot. No force in the world)
Che mi strappi al mondo v'ha."
(Can make me.)

The last two verses are first altered into:

"Non poss'io, che m'arde in petto
(I cannot, for in my breast)
Immortal di te l'affetto."
(Burns immortal love for thee.)

But the censor holds that the only immortal thing in the world is the soul, hence the Master must again re-write the lines:

"Così parli a chi t'adora
(Speak'st thou so to one who adores thee,
Pietà chiedi e tremi ancora?
(Claiming pity and trembling still?)
Questo core innamorato
(This loving heart)
L'onor tuo rispetterà."
(Respects thy honor.)

Another line "soccorrete, o celesti, l'ambasciata" (save, o holy ones, the mission) are mangled into

"Deh! soccorri tu cieo, all'ambascia."
(Heavens! help this anguish.)

Yet again the lines:

"Non sai tu che di te resteria
(Know'st thou not that I would still be thine)
Se spezzato cadesse il mio cor!"
(Did my heart break, falling in pieces!)

after a first alteration, which was not accepted, were changed into:

"Non sai tu che di te resteria
(Know'st thou not that I, etc.)
Se cessasse di battere il cor!"
(Though my heart would cease to beat!)

No advertisement for either conspirators or conspiracies can be permitted in theatres, hence Riccardo's invective:

"Traditor, congiurati son essi!"
(Traitor, those are conspirators!)

must be changed into:

"Traditor, sciagurati son essi!"
(Traitor! villains are they.)

In the third act the censor turned up his nose at Renato's insult to Amelia:

"Taci, adultera,"
(Be silent, adulteress.)

and Verdi corrected it into:

"Taci, o perfida!"
(Be silent, perfidious one.)

Nor could the name of the Lord appear in connection with a ball, therefore Renato could not say to his wife:

"Raccommandati al Signore,"
(Recommend thyself to the Lord,)

but ends by saying:

"La tua prece al ciel rivolgi!"
(Direct thy prayers to Heaven!)

Verdi, not satisfied with Amelia's final lines:

"A me con le sue mani
(From me will he with his hands)
Le luci ei velerà.
(The light extinguish.)
A me che non domani
(From me who to-morrow)
Nè mai più rivedrà."
(Will never see again.)

wrote with his own hand the following ugly lines:

"Spenta per man del padre
(Extinguished by the hand of a father)
La madre ei stenderà.
(The mother will stretch out in death.)
Sugli occhi d'una madre
(Under the eyes of a mother)
Che mai più non vedrà."
(She never more will see.)

The "dagger" ("pugnale") in the baritone's song is turned into "iron" ("ferro"), and the "Santuario dell' anima mia" (the sanctuary of my soul) is changed into "puro albergo dell' anima mia" (pure inn of my soul), by the censor, while the master turns it into "delizia dell' anima mia" (delight of my soul). Three lines in Riccardo's celebrated aria are revised and corrected:

"D'un amplesso che l'essere india,
(From an embrace, when like a god,)

Quando Amelia simile ad un candido
(When Amelia, like a pure)
Cherubino brillava d'amor..."
(Cherubim, resplendent with love.)

These two lines—and the reason is obvious—were struck out by the censor and substituted by:

"D'un amplesso che mai non si oblia
(From an embrace never to be forgotten)
Quando Amelia si bella, si candida
(When Amelia, so beautiful, so pure)
Sul mio seno brillava d'amor."
(On my breast was illuminated with love.)

Another correction is found in the conspirator's quartet:

"Uno il cor, la vendetta sarà."
(United in heart, the revenge will be had.)

the lines are altered into:

"Uno il cor, la nostra ira sarà."
(One in heart, our anger shall be.)

Amelia, while drawing the lot for the slaying of Riccardo, sings:

"Non è dubbio quest' ordine amaro
(There is no doubt, this bitter order)
Mi vuol parte ad un' opra di sangue."
(Desires me to share in a deed of blood.)

The poet had written:

"Non è dubbio il *feroce decreto*
(There is no doubt the ferocious decree)
Mi vuol parte..."
(Desires me to share . . .)

Further, Amelia has to change her words when she foretells the dreadful fate of the Count:

"Su quel capo affilati dall' ira
(Over that head foredoomed by anger)
Tre pugnoli scintillano già."
(Three daggers hang suspended.)

"Three daggers are too much!" reflected the censor, and the lines become:

"Su quel capo snudati dall' ira
(Over that head, unsheathed by anger,)
I lor ferri scintillano già."
(Their weapons hang suspended.)

In Riccardo's invocation to Amelia: "Si, rivedreti, Amelia," occur the words "Bear di voluttà" (beatified by voluptuousness). The censor observed that the word "beare" (beatified) is a sacred word and ill adapted to voluptuousness. The poet therefore writes, "Anche una volta l'anima, d'amor mi brillerà" (Once more my soul will shine with love). The censor, however, upon a point like this is most particular and inexorable, and the words:

"Te lo giuro, Iddio mi ascolta" (I swear it to you, may God hear me), also must come out. Verdi, therefore, had to write: "Il ciel m'ascolta" (May the heavens hear me).

The last correction made is in Riccardo's final words of thanks. Riccardo, as we have seen, originally was a king, then, because of the censor's decree, he became a count. This fact had escaped the poet's memory, for in the last scene—and we can read it in the libretto—stand the words: "Grazie a ognun; il re qui sono" (Thanks to all here, I am king), but it was easy to alter them into "Grazie a ognun, signor qui sono" (Thanks to all here, I am lord).

From this rapid survey it can easily be seen how Verdi sending, on August 6, 1858, a first draft of the alterations required by the censor, wrote to Somma: "Arm yourself with courage and patience, and above all with patience. And if when reading this (the draft) you feel the blood rushing to your head, put the letter down and only open it again after you have slept well and eaten well."

It is evident that, after the devastating fury of the Bourbon censor, the master had become quite indulgent towards the Papal censor, and recommended prudence to his poet, who always behaved with the greatest violence and recklessness in his dealings with the two censors. Giuseppe Verdi was anxious that "Il Ballo in Maschera" should appear on the stage as soon as possible, for the questionable success of "Simon Boccanegra" had awakened the spiteful voices of those insignificant pigmies whose more or less mediocre talents, both in Italy and abroad, had been overshadowed by Verdi's genius, and who foretold its extinction.

After a triumphant existence of more than half a century, "Il Ballo in Maschera," one of the most precious stones in the Verdian necklace, still shines with undiminished luster by reason of the wealth of its harmonious inspirations, the remarkable restraint of its artistic lines and the extraordinary variety of both tone and color. In few operas, moreover, is the joyful note so wonderfully blended with the pathetic and dramatic. It was, in truth, a decided affirmation of that most noble evolution in music which led the indefatigable master, by way of the glorious halting places of "Don Carlo," "Aida" and "Othello," to the supreme heights of "Falstaff."

Concerts of the Month

MR. IGNACE PADEREWSKI

AFTER a prostrating illness that had required the postponement for two weeks of his appearance in New York, Ignace Jan Paderewski gave his first recital here on his present visit to America on November 1, in Æolian Hall.

The genius of the artist was evident in his playing, and many of his well-remembered qualities exercised their spell upon the most fastidious listeners as of yore. These are the qualities that first lifted him to his own peculiar and undisputed pre-eminence. He is a wonder-worker in color when he wishes to be; and in the searching poignancy of his cantabile, in the beauty and richness and the variety of tints and gradations in his tone. There is still the exquisite perfection in the singing of a phrase, the molding of a melody. Few can play, as he can, florid passages upon the piano-forte with such iridescent beauty of color; few can charge the music they play with so intense and penetrating a romantic feeling or so envelop it with the atmosphere of poetical imagination.

This is Mr. Paderewski at his best. If he was not always at his best it is necessary to remember that ill-health has pursued him. But something else also has pursued him in his last three or four visits to America: a new and unlovely tendency that never manifested itself in his earlier years to force the tone of his instrument in fortissimo passages, to compel it to an utterance beyond its nature. The same complaint that has been raised before must be raised again; nor did Mr. Paderewski consider the smaller size of his audience room in Æolian Hall and the moderation that it must needs enforce upon the Ercles vein if such a vein there must be. This tendency has been sometimes more, sometimes less; but it has been something to grieve the judicious among his admirers.

Mr. Paderewski began with Liszt's transcription of Bach's A minor organ prelude and fugue, well remembered from his performances in years gone by. The fugue was played

with clarity and repose, in a large style, with an understanding of its massive proportions. But there was a forcing of the bass passages that represent the entrance of the theme for the pedals, and in the prelude the same temptation brought the same result. One of the most beautiful and poetical of Mr. Paderewski's interpretations was that of Beethoven's sonata in E, Op. 109, a work not much favored by virtuosos. It is an intimate composition, and in this vein Mr. Paderewski played it; there was great and special beauty in his delivery of that interrupting passage in the first movement, as of improvisation; and the variations of the last movement were set forth with a deep poetical feeling, with a subtle exposition of the shifting moods which they express. This is matter for an artist of the finer stuff, and it brought some of Mr. Paderewski's highest qualities into play.

His performance of Schumann's "Carnaval" is notable for the sympathy it discloses with Schumann's eagerly romantic imagination, the identification it gives of all his widely ranging fancy. It cannot be said that there were not exaggerations in some of the pianist's readings, a forcing of the note, which is never that of the heroic, but there was also exquisite beauty of phrase, vaporous delicacy, vivacity, humor, and youthful ardor.

In his group of Chopin's pieces that followed, Mr. Paderewski entered a region where he has always been supreme and where he speaks with a native eloquence and a conviction that are irresistible. The glamor of his playing is here at its highest, and whether it was the nocturne in E, with its sonorous melody, or the B minor mazurka, which he gave with a tantalizing capriciousness of rhythm or, finally, the sonata in B flat minor, he played with devotion and with some of his most exquisite effects. The high tragic spirit of the sonata he fittingly interpreted. It was almost possible to forget how hackneyed the funeral march is as it came from his fingers. And yet he was tempted repeatedly in the first movement, and sometimes in the others, to expend a force that shattered the beauty of the instrumental tone.

The programme was closed with Liszt's "Waldesrauschen" étude and the transcription of Paganini's "La Campanella," one of his old time tours de force, brilliantly played.

MR. HAROLD BAUER

IT was a remarkable recital that Harold Bauer gave on October 25, his first appearance here after a season's absence. In no way could he have made plainer how far he stands from the ordinary ideals and ambitions of pianoforte virtuosoship than by such a performance of such a programme. He played three preludes and fugues from Bach's "Well-Tempered Clavier," and after each of them a sonata by Beethoven. The pieces by Bach were the prelude and fugue in C sharp minor from the first book, in F minor from the second, and in B flat minor from the first. The sonatas were Beethoven's in D, Op. 10, No. 3, in E flat, Op. 81, and in C minor, Op. 111. The three thus represented as well as three single compositions could represent, the "three styles" into which the critics and biographers have divided Beethoven's work.

The programme itself and the performance of it were a joy and a refreshment. Bach's music as Bach wrote it is something upon which the virtuoso ostentatiously turns his back; for him, the transcriptions of organ fugues and toccatas by Liszt, Tausig, d'Albert, Busoni, in which he can thunder and strain the resources of his instrument.

Bach's clavier music is something differently purposed and differently composed from his organ music. It is essentially intimate, poetic, the expression of deep-feeling tenderness and vital emotion. Mr. Bauer played each of these compositions with exactly the right feeling and mood, with a ravishing musical beauty. They were all delightfully clear in enunciation; and in the fugues the perfection of the polyphonic structure was never blurred or lost sight of. And yet these pieces were presented as music, not as specimens of contrapuntal manufacture.

The D major sonata of Beethoven is almost as little known in public performance as the "Well Tempered Clavier." Its relationship with Haydn and Mozart is outstanding in the first movement, especially. It is "early Beethoven," that is just a little passed by in the estimation of many modern musicians. And yet how engaging, how delightful, and in the large how profound an expression did Mr. Bauer liberate in his performance!

The sonata called "Farewell, Absence and the Return," has been made a little more familiar in recent years, but it is not a favorite with

many pianists because it gives little opportunity for effects which are deemed imposing. And yet it is well worth their attention.

Mr. Bauer has not played with more splendor of imagination and depth of feeling, with more fire, in a more grandiose and magnificent style, than in the great sonata, Op. 111, the master's last. In the arietta, where Beethoven soars to some of his highest flights of poetical rapture, there was the transfigured spirit of the music, the lambent flame of ecstasy. Here the manifold beauties of his tone, its variety of color, its emotional expressiveness, its gradations in dynamics, were most fully revealed. It was an interpretation of marvelous eloquence, of compelling power.

MR. JOSEF HOFMANN

MR. JOSEF HOFMANN, who in recent years has been returning more and more frequently to a warm welcome in the United States, comes again after an absence of nearly two years, and on October 28 gave his first recital in Carnegie Hall. There was a very large audience and much enthusiasm for his playing.

At his last visit he seemed at the acme of his powers, but there were qualities in his performance at this recital that were even finer than anything he has hitherto displayed. His command of the technique of his instrument was never more perfect and absolutely secure; and there might well be wonder at the power, the delicacy, the certainty, the undemonstrative ease with which he mastered all that he demanded of himself. But with an artist who stands where Mr. Hofmann stands, technique is taken for granted. It must be considered by his listeners what he himself considers it, a means to an end, not a subject for marvel. For none has held higher ideals of his art than Mr. Hofmann, none has revealed a greater sincerity, a greater abhorrence of the element of sensation. Mr. Hofmann still does not wear his heart upon his sleeve, but what once seemed reserve and even aloofness in his attitude toward the music under his hands has given place to a complete absorption in it, a wholly sympathetic preoccupation with it.

It is true that his programme did not make the most exacting demands upon his interpretative powers, but there was matter in it of deep musical import; if there was also other that had less interest. The set of variations

by Handel in D minor from a harpsichord suite with which he began can hardly be made profoundly appealing to modern ears, even by all the marvels of his tone and the swift delicacy of his playing of the variations. Nor can the *Fantasia* in F sharp minor by Mendelssohn. Of course, most discriminating music lovers are willing to join in the chorused desire that poor old Mendelssohn's pendulum will swing back again to where it more nearly belongs in a properly adjusted scheme of things; but many may have thought that this particular *fantasia* was likelier than not to retard the swing. And yet with what sympathy and zeal did Mr. Hofmann play it? More can hardly be found in it than he found and brought to light.

He played Beethoven's "*Sonate Pathétique*" with a remarkably beautiful interpretation, concentrated in spirit, full of rhythmic energy, of singing tone, of clear articulation of its members and their exposition as the component parts of a well-ordered whole. The climax of the recital were doubtless Chopin's E flat minor *Polonaise*, in which there were some wonderful tonal effects, and the gloomy power, the repressed passion and smoldering fire of the work were never more convincingly set forth, and Liszt's B minor sonata. Upon this Mr. Hofmann wreaked himself with an intensity of conviction and a devotion of purpose that colored every measure of the music and revealed all its possible significance. It is hard to believe that its rhetoric grandiloquence could have had a more overpowering or a more completely appropriate expression, or that its sentimentalities could be more finely spun into the semblance of true sentiment. Here was a performance that must needs have thrilled the admirers of this sonata.

Mr. Hofmann's listeners were entranced with nothing in his playing more than with his wonderful command of the tone of the piano-forte, now apparently raised to a higher power than ever; especially with the refinements of his pianissimo—the delicacy, clarity, and body of tone that he elicits here, its warmth and beauty, its variety of color, the subtle gradations of his dynamics within the narrowest ranges, and the sense of proportion and balance by which it is governed and by which one or another voice is projected gleaming against a shadowy accompaniment. It may be that Mr. Hofmann now and again forces the tone

of his instrument to an unpleasant degree, and that a somewhat greater moderation in this direction would be to its advantage, but it is not often that the temptation to this besets him.

The last group of his programme included Debussy's "Soirée en Granade," in which this tonal magic counted for much, and pieces by Rachmaninoff, Dvorsky and Scriabine.

MISS ETHEL NEWCOMB

MISS ETHEL NEWCOMB made an interesting and agreeable impression at her first New York appearance as a pianist, on October 22. She is an American who has studied and played abroad. Though it was her first appearance here, she showed that she was not hampered by the inexperience or the uncertainties of youth. She has maturity of judgment and appreciation, and an understanding of what lies beyond and below the surface of music.

She has not the highly finished mechanism of the virtuoso; her playing yesterday, in fact, showed more than a few technical lapses. These were the more numerous in the beginning of her recital, when she appeared to be not fully at ease, and to be under the influence of nervousness. By the time she had reached the end of it she was playing with much more assurance and certainty.

But it was more to the point that Miss Newcomb gratified her listeners with the unmistakable evidences of a really musical feeling, taste and insight. These qualities warmed and vitalized her playing and gave it artistic value. There was a steady crescendo in the manifestation of them from the beginning of her performance in Beethoven's so-called "Pastoral Sonata," Op. 28—a name to be avoided, as it has nothing of Beethoven's authority—to its close in Chopin's Ballade in F minor, to which she gave a finely felt and truly poetical interpretation.

MR. HAROLD RANDOLPH

IT was a laudable ambition of Mr. Harold Randolph to give a piano recital in New York as he did on October 27 in Æolian Hall. Mr. Randolph wished to put in a plea for American artists who have made their studies at home. Such a one is he—director of the Peabody Conservatory in Baltimore, American born and American taught.

Mr. Randolph would doubtless lay no claim to be a virtuoso. He is a pedagogue, and likewise a sober and serious-minded artist, treating his art with respect; sometimes a little cool, sometimes a little dry in his playing, not often thrilling his hearers with power or passion. But he showed ripe judgment, fine intelligence and sincere musical feeling.

MME. MAUD POWELL

MME. MAUD POWELL holds the standard of American art high, as she did on October 21, when she gave a recital. She often has something to offer of a more or less experimental character that takes her listeners out of the beaten track. This time Mme. Powell's enterprise was centered on Coleridge-Taylor's concerto in G minor, in which she has a special interest, since the composer dedicated it to her and she gave it its first performance at the Norfolk Festival of 1912.

It is one of the composer's last works, written just before his death. That it will contribute greatly to his fame, or loom large in the violin repertory of the future may, perhaps, be doubted, notwithstanding many attractive qualities in the work. It has genuinely and frankly melodious themes that are not without a certain individual cast. Yet they seem to lack something in weight and moving power; and this lack is further accentuated by a development that is loose and rhapsodical, little concerned with logical directness and continuity. The first movement has sweeping and brilliant passages, and there is much charm, if not great depth, in the andante.

It is needless to say that Mme. Powell played this concerto with immense conviction and determination to impress it upon her hearers. That is her way. There was superb power in her performance, the vigor of her bow, the correctness of her stopping, the finely musical quality of her tone, and of her whole conception were much to be admired.

SCANDINAVIAN MUSIC

UNDER the auspices of the Scandinavian-American Society a concert of the music of Norway, Denmark, and Sweden was given at Carnegie Hall on October 26. Of the recent attempts at propaganda for any national music that New York has had, this turned out to be one of the most interesting, for the music was worth

while and it was performed in superb fashion. One of the most striking features of the concert came at the second number, when the Scandinavian Male Chorus of 200 voices sang two numbers unaccompanied. The choir exhibited a noble volume and sonority of tone, and the balance between the voices was perfect. Besides this the chorus was impeccable on the matter of pitch and used a variety of effect that made this chorus singing of a perfection that is not heard every day.

Mme. Julia Claussen, mezzo-soprano; Mme. Charlotte Lund, soprano, and Gustaf Holmquist, basso, were each successful with their groups of songs. The familiar Concerto in A minor of Grieg was played by Professor Cornelius Rübner, head of the music department at Columbia University, who had been associated with the composer.

The orchestra played an overture and a Swedish Rhapsody by Hugo Alfven, the latter of considerable difficulty in execution. Under the direction of Ole Windingstad it acquitted itself well. The same conductor directed the male chorus, which sang the last number. Grieg's familiar "Sighting Land," with the same ease and power that had characterized its first numbers.

THE PHILHARMONIC SOCIETY

THE Philharmonic Society entered on its seventy-second season on October 30, its third under the direction of Mr. Stransky. There appeared some new faces in the orchestra; there is a new concertmaster, in which capacity Mr. Kramer takes the place of Mr. Schmitt, and there are a few other changes in the personnel. In the main, however, it is the same excellent body of men as it has been in recent years, and they played with vigor and with a tone which at its best was better than has recently been heard from the orchestra.

Only two composers were represented on Mr. Stransky's programme, Berlioz and Tschaikowsky, men for whom the Philharmonic in its earlier days did battle to gain them recognition in the New World when they were not yet accepted in the Old. It began with Berlioz's "King Lear" overture, which has been in the Society's repertoire since November 21, 1846, and his Fantastic Symphony followed, which it first played in 1866. Neither of these works has ever seemed to gain a strong hold

or admiration of the public, though not on account of a lack of knowledge of them. Both seemed wearisome and as the strivings of a man whose inspiration lagged far behind his ambition. Their performance was brilliant, and in the symphony especially Mr. Stransky evidently entered zealously into the spirit of that involved piece of programme music and made of it all that there is to be made.

Tschaikowsky was the other composer on the programme whose works have been played by the Philharmonic Society since 1876, at least; he was represented by his piano concerto in B flat minor and his Marche Slave. The concerto was played by Mme. Teresa Carreño, her first reappearance in New York, the scene of some of her earliest and most frequent activities, in four years.

THE NEW YORK SYMPHONY SOCIETY

THE season of the New York Symphony Society, under the direction of Mr. Walter Damrosch, was begun on October 31 in Æolian Hall under auspices that seemed favorable, promising success. The orchestra gave its first performance in excellent form on the whole. There appeared to be a few changes in its personnel, but the changes were not such as to have given the orchestra a different character from what it had. It still fills Æolian Hall very full of sound, especially when it plays modern compositions; and the acoustic conditions of the hall relentlessly penalize any slips or roughnesses of an orchestra playing in it. Fortunately Mr. Damrosch's men stood the test well.

The programme began with Tschaikowsky's Fifth Symphony. In the nature of a novelty was a "concerto grosso" for strings by Antonio Vivaldi, in an arrangement for modern performance by Sam Franko, well remembered in New York for his revivals of old music. The piece has robust strength and solidity, and in its slow movement, an insinuating grace, that help to explain the great admiration in which the composer was held in the eighteenth century—an admiration that moved strongly Bach himself.

Another novelty was a Rumanian Rhapsody in A major, by George Enesco, a Roumanian violinist and composer, now living in Paris. A suite and a symphony of his composition have already been heard in New York. This Rhapsody, one of a set of three, will hardly

enhance the composer's reputation. He has hardly done more than to give a brilliant and, at the end, noisy setting of a number of tunes, presumably Rumanian folk tunes and dances, which are strung together without much attempt to mold them into an artistically developed whole. Mme. Galski was the solo singer.

At the concert on October 31 the programme included Haydn's "Clock" symphony, Brahms's Serenade in D, of which six movements were played, and Charles Martin Loeffler's brilliant and original orchestral piece "La Villanelle du Diable." This last has not been heard here for several years; but has lost nothing of its fascination. It is an extraordinary tour de force in musical delineation of the spirit and substance of a fantastic poem by Maurice Rollinat; music brilliantly original and individual in conception, ultra-modern in its melodic and harmonic material, and remarkably ingenious in its interpretation of the ironical and macabre spirit of the French decadent's verse, in the vividness with which the various malign activities of the devil are illustrated and in the extraordinary skill with which the orchestra is treated.

Mme. Louise Homer was the soloist. She did a most artistic thing in offering as her first number the contralto air with violin obbligato from Bach's "Passion According to St. Matthew," "Oh, Pardon Me." The air was applauded, but not so vociferously as her second number, the air "O Don Fatale," from Verdi's "Don Carlos."

MME. MELBA



ME. NELLIE MELBA, after just three years' absence, made her re-appearance in New York on October 21. Her visits are so rare in these later years as to be of notable importance; for Mme. Melba is still—and her singing again attested it—one of the greatest singers of a school that seems almost inevitably destined to neglect and extinction; the school that cultivates the highest beauty of pure vocalism, of pure vocal style, of completely mastered vocal technique. It is well, then, that her reappearance on the New York concert stage should be recognized as an occurrence of great significance, and that it should be acclaimed by such an audience as greeted her.

Mme. Melba is still in the plenitude of her voice. It has not perceptibly lost anything of its most beautiful quality, its lusciousness, its

spontaneity of utterance. In the middle range it still has that greater richness that was heard at her last visits here. It would be idle to maintain that the dazzling brilliancy of her earlier years is wholly unimpaired. Her upper tones are not quite what they were in power and freedom; some of the lower ones seem to have gained. Nor can it be said that everything in her coloratura has the flawless perfection that was hers. Certain ornamental figures yesterday were produced with some effort. On the other hand, her scales and arpeggios came limpidly and fluently from her lips, and trills upon her most advantageous tones were brilliant and even. Her legato was beautiful, her phrasing of delightful finish.

Mme. Melba did nothing finer, in some ways, than the two songs by Duparc, in which her delivery of the sustained melodies had poignant eloquence and a true nobility of style. Mme. Melba could not always have sung them so well. She touched, too, much of the profound beauty of Desdemona's "Ave Maria." There was much brilliancy and *élan* in her singing of Ophelia's air from Thomas's "Hamlet"—and this, perhaps, she could once do better than she can now. Finally, the lovers of Mozart could rejoice to hear such a performance of the "Voi che Sapete," such purity of style and finish of phrasing. And in all Mme. Melba's singing, in whatever tongue, French, Italian, or English, it was good to hear the clearness of her diction and enunciation, which then was seen to be an essential part of the finest and most artistic singing, and not an ornamental adjunct to it.

MISS GERALDINE FARRAR



PERA first, then concert, and last of all, song recital—that has been the order of Miss Geraldine Farrar's progress here, since the night, now several years ago, when she made her New York debut at the Metropolitan Opera House, as the Juliette in Gounod's suave setting of the lovely and tragic chronicle of Verona. Concert appearances followed quickly, but the third stage in this musical pilgrimage of the young American soprano was not reached until October 25, when she offered her first New York recital of songs.

Even Miss Farrar's most enthusiastic admirers must have felt when she essayed tones in her upper range, that there was something

amiss with her mode of utterance. There were F's and G's and A's that grew hard and bitter as the singer prolonged them; there were lower notes that suffered a similar fate when she forced them for the sake of effective stress. There were departures from pitch, and the quality of Miss Farrar's coloratura was not flexible—her songs in the earlier style, taken from Gluck, Handel, Mozart, Beethoven, proved that.

But when she reached the smoother waters of Schubert, in his Italian song "Non t'accostar all'urna," there was much to enjoy. When she was willing to sing without conscious pushing of the tones, as in Tschaikowsky's haunting "Er liebte mich so sehr," or the "Sternlein" of Moussorgsky, or, again, in Massenet's dainty and popular "Ouvre tes yeux bleus," the singer attained genuine excellence.

For Miss Farrar is never lacking in dramatic intelligence; that is her strong point. And when just this quality may properly dominate, as in Loew's "Walpurgisnacht" ballad, she rises to real power. But at a song recital, singing, in and of itself, is the thing.

MR. REINALD WERRENATH

MR. REINALD WERRENATH, baritone, has made a name in New York not only as one of the most artistic of local singers but also as one of the most enterprising, who is not content in well-worn paths. He gave a concert on October 23 in Æolian Hall that kept him well outside the well-worn paths.

No doubt Mr. Werrenrath is accomplishing some sort of a useful purpose in making known the songs of men who do not often figure on the programmes of New York song recitals, in showing what manner of workmanship is achieved by Hans Hermann, Joseph Marx, Willibald Richter, and Arnold Schönberg, even if they do not turn out to be epoch-making or, sometimes, even interesting works of art. Arnold Schönberg, who is one of the subjects of contemporaneous debate in Germany, has hardly had a hearing in New York. He was represented by three songs ("Georg von Frundsberg," "Warnung," and "Dank,") heard for the first time in New York, for which Mr. Werrenrath felt constrained to make a sort of explanation. They have more mercy on performers and listeners than other compositions of Schönberg, and, indeed, there

are very interesting traits in the harmony and in the declamatory outline, widely as they differ from some hitherto accepted types.

A Calendar of Concerts

NOVEMBER

- 15—Maurice Warner, violin, and New York Symphony Orchestra, Walter Damrosch, conductor, evening.
- 16—Symphony Society of New York, afternoon.
- 16—Adele Kruger, Song recital, evening.
- 16—Philharmonic Society, afternoon, Carnegie Hall.
- 17—Song recital, George Harris, Jr., afternoon, Æolian Hall.
- 18—Margulies Trio, evening, Æolian Hall.
- 19—Piano recital, Wilhelm Bachaus, afternoon, Æolian Hall.
- 20—Song recital, Donna Easley, soprano, assisted by Francis Rogers, baritone, afternoon, Æolian Hall.
- 20—Philharmonic Society, evening, Carnegie Hall.
- 21—Philharmonic Society, afternoon, Carnegie Hall.
- 21—Symphony Society of New York, afternoon, Æolian Hall.
- 21—Violin recital, Alexander L. Bloch, evening, Æolian Hall.
- 22—Symphony Concert for Young People, afternoon, Carnegie Hall.
- 23—Symphony Society of New York, afternoon, Æolian Hall.
- 24—Song recital, Maggie Teyte, afternoon, Æolian Hall.
- 25—Song recital, Horatio Connell, afternoon, Æolian Hall.
- 25—Russian Symphony Society, evening, Æolian Hall.
- 26—Piano recital, Cornelia Rider-Possart, afternoon, Æolian Hall.
- 27—Violin recital, Marie Caslova, afternoon, Æolian Hall.
- 28—Violin recital, Edwin Grasse, evening, Æolian Hall.
- 29—Concert by Russian St. Nicholas Cathedral Choir, evening, Æolian Hall.
- 30—Symphony Society of New York, afternoon, Æolian Hall.

DECEMBER

- 1—Flonzaley Quartet, evening, Æolian Hall.
- 2—Mendelssohn Glee Club, evening, Æolian Hall.
- 3—Nevada van der Veer and Reed Miller, song recital, evening, Æolian Hall.
- 4—Piano recital, Egon Putz, evening, Æolian Hall.
- 4—Boston Symphony Orchestra, soloist, Fritz Kreisler, evening, Carnegie Hall.
- 5—Symphony Society of New York, afternoon, Æolian Hall.
- 5—Oratorio Society of New York, evening, Carnegie Hall.
- 6—The Longy, New York Modern Chamber Music Society, evening, Æolian Hall.
- 6—Boston Symphony Orchestra, soloist, Fritz Kreisler, afternoon, Carnegie Hall.
- 7—Symphony Society of New York, afternoon, Æolian Hall.
- 7—Joint recital, Nina Dimitrieff, soprano, Vladimir Dubinsky, 'cello, evening, Æolian Hall.
- 7—Philharmonic Society, soloist, Alice Nielsen, afternoon, Carnegie Hall.
- 8—Joint recital, Kathleen Parlow, Wilhelm Bachaus, afternoon, Æolian Hall.
- 9—Piano recital, Katharine Goodson, afternoon, Æolian Hall.
- 9—Kneisel Quartet, evening, Æolian Hall.
- 10—Joint recital, Hildegard Hoffmann, Henry Holden Huss, afternoon, Æolian Hall.
- 10—Piano recital, Samuel Mensch, evening, Æolian Hall.
- 11—Philharmonic Society, evening, Carnegie Hall.
- 12—Symphony Society of New York, afternoon, Æolian Hall.
- 12—Song recital, Gertrude Auld, evening, Æolian Hall.
- 12—Philharmonic Society, afternoon, Carnegie Hall.
- 13—Violin recital by Fritz Kreisler, afternoon, Carnegie Hall.
- 14—Symphony Society of New York, afternoon, Æolian Hall.

At the Opera



HE successful opening of the new Century Opera, at the Century Opera House on September 15, made a beginning toward confuting the prophets of evil who had been sure that nothing of the kind could ever be made to succeed in New York. It is well enough known by this time that the Century Opera is an attempt on the part of certain gentlemen more or less philanthropically inclined, to give opera at low prices, and chiefly in English, for a large class of music lovers who are supposed to be debarred from the joys of opera as it has hitherto been given in New York, on account of its excessive cost. It is by no means the first time that such an attempt has been made, but its projectors hope that a more favorable set of circumstances, or a more intelligent use of them, will bring a lasting success to this latest venture. It is an experiment fraught with many beneficent possibilities, if success is attained; and the result of the first six weeks seems to be auspicious.

The opera on the opening night was "Aïda." The audience room was crowded in all its parts; but experienced observers decline to take either the numbers or enthusiasm of a first night audience as a necessary indication of what the future is to bring forth. But there was obviously a generous spirit of approval; and the same experienced observers soon saw that there was very good reason for the manifestation of such a spirit. The performance, under the circumstances, had many excellencies. "Aïda" has had worse performances in New York at two and a half times the money; and those who witnessed the performance from the two dollar seats, as well as from the twenty-five cent ones, may well consider that they received a full value.

All the principal singers were probably unknown to New York, but several of them had sung upon foreign stages. They showed in various degrees competency, experience and knowledge of the stage that were commendable. It was certainly not a performance dominated by the influence of "stars." It was, in-

deed, only with some difficulty that the audience could ascertain with certainty who were singing the principal parts, on account of the way the programme set forth the system of alternations that was to prevail in the successive performances of the week.

The orchestra is not large, and it seemed evident—and the impression was increased by subsequent productions—that both its quality and its ensemble ought to be better. The chorus did not sound so fresh or so voluminous as some American operatic choruses have done. Mr. Alfred Szendrei, who appeared as conductor the first night, demonstrated capability in various directions—knowledge of the score, authority, technical skill, a feeling for some of the less obvious dramatic effects of the music as well as for those that are not hidden from the meanest intelligence. Carlo Nicosia, who has also conducted, has shown skill, but hardly strong dramatic temperament.

The opera was unusually well staged, and indeed, handsomely. Most, if not all, of the scenes were borrowed from the Metropolitan Opera House, which institution stands in close and friendly relation with the Century Opera, and has assisted it in ways that have been of great value.

The method adopted by the Messrs. Aborn, managers of the new opera, is one that seems strange at first to opera goers in New York. It is to give each opera for a week at a time, every night and at two matinées, and then to eliminate it entirely from the future repertory of the season. It was originally intended to give each opera in English until the last night of its performance, and then to change the language to that in which it was originally written. This was kept up for six weeks or so, when it was abandoned, and arrangements were made that all the performances should thenceforth be in English.

The second production was of Ponchielli's "La Gioconda." Care had been put into its preparation and there was much that was creditable in the result. Offenbach's fantastic opera "Les Contes d'Hoffmann" was the third production. If the spirit of the original was not quite grasped, the opera exercised a remarkable attraction upon the music-loving public. A poor performance was given of "Lohengrin" the following week. There was evident a lack of preparation, especially in the

chorus and to a less degree, in the orchestra. It seemed the next week as if the cause of this deficiency was explained in the disproportionate amount of time and labor in rehearsal evidently given to Wolf-Ferrari's "Jewels of the Madonna," a difficult work well performed, in some respects even brilliantly. Another good representation of "Madame Butterfly" was given. "Tosca" was much less satisfactory. It needs at least three exceedingly skillful singing actors, and the skill and histrionic experience were not disclosed. There was much to praise in the "Lucia di Lammermoor," though, of course, it was a performance of a very different kind from most of those that are heard in New York, which are the mediums for exploiting the brilliant singing either of a prima donna soprano or—less frequently nowadays—of a tenor of the same sort.

The season at the Century Opera is supposed to be highly significant in what it will contribute toward the question, much debated recently, of "opera in English." In some of the performances the fact that English is used is much more prominently brought to the listener's attention than in others. The size and acoustic qualities of the house, which, it may be said, are favorable to the purely musical results, in general assist also in the seizing and comprehending of the English text. There is also, of course, a marked difference in the excellence of the diction of the different singers.

The season of the Century Opera so far has been obviously successful from the manager's point of view. There have been large audiences at most of the performances—audiences undoubtedly large enough to mean not only no loss, but a considerable margin of profit to those who have undertaken the financial responsibility. In view of the fact that these gentlemen expected to face a loss, and had arranged for a guarantee fund to cover it, the present situation must be satisfactory. Whether it will continue so after the opening of the larger and more famous house on Broadway—whether, in other words, the Century Opera has found a public of its own that will make it independent of counter attractions—remains to be seen. It appears undeniable that it is furnishing an operatic entertainment that at present gives sufficient satisfaction to a large number of patrons.

Foreign Notes

By M. D. CALVOCORESSI

A few years ago M. Romain Rolland announced to the world that he had discovered a brother to "John-Christopher" in flesh and blood. The composer in question was N. Paul Dupin, a clerk in a railway company, whom journalists and a few well-meaning musicians began to boom prodigiously. M. Dupin has by now published a not inconsiderable number of works. And from a recent article by M. Louis Laloy it would appear that he has been somewhat unwisely extolled.

"Examining any of M. Dupin's works," writes that critic, "one might be tempted to acknowledge a style inspired from Beethoven's but for the fact that M. Dupin's music is obscure, meaningless verbiage. Unjustifiable modulations perplex us, incomplete chords leave us in the dark, the rude clash of incompatible notes puts us to the rack."

"Indeed, who could earnestly believe that a time would come when the artist, by a reckless jumble of words, notes, patterns or colors, might hope to achieve anything artistic? Impressionism is not the negation of color, but the refinement of the sense of color. If to-day the major and minor scale satisfy us no longer, it is because our more subtly developed ear seeks for more variety in the distribution of intervals. We renounce nothing, but wish to acquire more than we have."

All this, no doubt, is a very sound way of putting it; and if only all those who delight in ridiculing modern music—as well as those who imprudently encourage beginners without making sure that to encourage them is to do better than pave the way to a speedy, more cruel loss of illusions—would only meditate those lines, a good deal of error might be avoided.

There is too much music going on; too many beginners are deluded into thinking themselves cut out for the creative career, too many are struggling and starving, here or there, whom a timely warning might have saved. No warning will scotch any man who has the true gift in him; so perhaps, on the whole, it may be better to keep in view the cynical assertion of Théophile Gautier that "all arts should be discouraged."

It is not, however, by deriding modern tendencies that any good may be done. And therefore one should be doubly thankful to M. Louis Laloy for having so clearly explained that modern musicians are not the Baresark perturbors that so many critics see in them. The day is not far, perhaps, when Schönberg and Stravinsky—to whose works more than one writer is devoting circumspect consideration—will appear in the very same light. That new departures in scales and harmonies, like those to which M. Laloy alludes, are cropping up everywhere is unquestionable.

Just now, rumor tells us, has appeared a new star in the musical firmament of Paris, a young Russian of eighteen, M. Léo Ornstein, who has spent part of his yet brief career in the United States, and whose music is said to out-Schönberg Schönberg's. Yet it is listened to attentively, and earnestly discussed by such as have been invited to hear it.

The effects conceived and carried out by Russolo, continues the manifesto, revealed to the audience a truly novel pleasure for the ear.

It is as well, perhaps, that Futurist musicians should ply their own instruments. For they do not seem to be able to do much with current materials. We have in hand a book of "futurist" music for pianoforte by Signor Balilla Pratella, and we

feel reluctantly compelled to say that apart from the thundering preface, the whole affair seems very tame compared with what some non-futurist musicians are doing: a few stale effects of whole tones, a few timid attempts at dislocating rhythms that in themselves are very tame and hardly made more pungent by the dislocations, are about all we find in the results of M. Pratella's lucubrations.

For those who are appalled by the modern developments of music there may be balm in Gilead after all. They may at least derive some hope from what the French erudite, M. Martial Ténéo, writes with regard to M. Isidore de Lara, whose new veristic opera, "Les Trois Masques," has just been produced in Paris. "The composer," he tells us, "despises what is called ultra-modern art, the art of impotence." Modern critics who do not share that view are "dealers in hatred, who waste their brains in conventional sayings, stupid paradox and crude stammerings; hypocrites from whom people of taste and sense turn away in disgust."

It is perhaps under the impression that some modern music being madness, he was merely condensing facts that an unknown newsmonger startled Paris by the announcement that M. Igor Stravinsky had been shut up in a Petersburg asylum for lunatics. As it is, however, the author of "Le Sacre du Printemps" is now at Clarens, engaged in writing an opera in two acts, which bears the title "The Nightingale." So critics may sharpen their pens again, and the newsmonger "try another."

If a commission *de lunatico inquerendo* has not been started in respect of N. Erik Satie, the precursor of French Impressionism, it is certainly not for want if not of motive, at least of pretext. The composer is now writing several books of piano pieces, one of which is devoted to expressing the "regrets of prisoners," with special reference to Jonah and Latude. Another piece expresses the efforts of a man carrying an immense stone on his back—with, toward the end, the suggestion of great relief, the stone turning out to be a pumice-stone. And yet it is certain that serious critics will consider those works as earnestly as they have M. Satie's previous achievements. For after all, M. Satie is a true musician, although he can never resist the temptation of a hoax.

M. Xavier Leroux, the popular author of "Le Chemineau" and "Le Carillonneur," is engaged in composing an operetta the characters of which are to be the children of the famous Barber of Sevilla. Cherubin will be seen at the age of sixty, and one of the acts is to take place in Figaro's barber-shop, which has not yet been shown on the stage.

Richard Strauss's new orchestral work, a "Festive Prelude," will be produced at the beginning of December by the Philharmonic Orchestra, **BERLIN** Herr Arthur Nikisch conducting. Another new work by Strauss is "Deutsches Motet" (Op. 62), written on a poem by Rückert.

Frau Herminie Bosetti, an artist of the Munich Opera, who is now singing in Berlin, has during an interview granted to the correspondent of a Viennese daily, expressed the following opinion of Selma Kurz: "Her voice is undoubtedly fine; but none will care to deny that she sings out of tune, is rather unmusical and would never succeed in singing at Berlin."

This was really a choice little bit for the journalist; and there would be more to do in the same line. One might, for instance, get some sensational hints as to what singers really are if one only knew at which door to strike. We have to the present day viewed with little envy the situation of composers who, exercising the call of critics, have to pass sentence upon the achievements of their rivals. We now see how mistaken we were. Evidently the thing, under certain circumstances, must have a relish of its own.

Facts, Rumors and Remarks

What should a composer do to persuade a conductor to examine his score? A burning question, indeed. Henry Wood, of London, lately announced that he would perform no new work this season, as it was only the old-established ones that drew an audience. Why should conductors waste their valuable time in that most dreary of tasks, searching through reams of manuscript for something they could recognize as new and worth while? There is, of course, the glory of discovering the new, but there is also the sure financial loss that pursues the discoverer. Let some one else do it. *Musical America* suggests that all good critics would be only too happy to spend their time hunting down young composers of talent and recommending their work to the conductors. Poor music critics! Every composer and artist knows that critics know nothing about music. Their business is to prevent a new composer from being heard—it makes so much more work for them; and as for knowing what is going on in the world of music, they do not even read their own criticisms.

The New York Symphony Orchestra with Walter Damrosch announces a series of Wagner Concerts with Mme. Gadski to be given during the season. The programme will be made up entirely of excerpts from Wagner, and Mme. Gadski will sing with the orchestra, and also a group of songs with piano accompaniment.

Harold Bauer announces his intention to play a programme entirely devoted to dance music, not the Tango or Bunny Hug, but the dance forms written by Bach, Beethoven, Schubert, Schumann, Chopin, Debussy, Ravel and others. It is not to be designated as historical or educational, but a musical entertainment. Mr. Bauer cannot be anything but entertaining, i.e., to hold the best attention of his audience as he did in his first recital with a Bach-Beethoven programme.

It is rumored that the Chicago Grand Opera Company will omit Philadelphia from their programme after this season and that the Boston Opera Company will occupy the Philadelphia house in future. Henry Russell, the director of the Boston company, is quoted as saying that he will not undertake it unless Mr. Stotesbury guarantees to make good any deficit. Rich Mr. Stotesbury!

Paderewski has won a suit for damages against T. Arthur Russell, a London agent, for billing one Egon Petri, a pianist, as a player in the same class as Paderewski. Why not change the announcement to read that Mr. Petri is not in the same class as Paderewski?

Covent Garden, London, is to have a season of opera in English under the direction of Raymond Roze. The success of the Century Opera Company's experiment will, we hope, encourage more enterprises of the same kind, and in due course we may expect to hear of the formation of a company for giving English opera.

More than ten thousand girls come to New York every season to study singing, says the *New York Times*. What becomes of them? How many succeed in securing even a position in a church choir?

Of course, they enable an army of singing teachers and a large number of conservatories to keep alive, but what effect do they have on the art? Apparently they will not sing in our choruses, and they cannot all sing in opera. It would be interesting to know the result of so much apparently lost labor.

The interest in oratorios and chorus singing in general shows every sign of a revival. For the past five years there has been a decided falling off in the number of concerts, and many societies have gone out of existence. For the coming season there will be many new organizations and a resurrection of some old ones. It is a good sign. Vocal music to be enjoyed must be sung, and we recommend all good lovers of music to try singing in a chorus as a way to find the greatest enjoyment. Karlton Harkert, writing in the *Musical Monitor*, says: "The oratorio fills a place which nothing else in all the range of our musical activities can attain, partly because of the vital subject with which it deals, partly because such a large number of people enter into active work through their membership in the chorus, and personal service is the most important fact in life. Of the excellence of the choral work there is no possibility of dispute, but this very excellence has made evident one conspicuous weakness in the giving of modern oratorio, that the solo artists were not keeping pace, so that on a number of occasions it has been necessary for the critical opinion to state that the chorus was in fact the artist of the occasion."

"The Dances of the Pyrenees," an orchestral suite by Celeste D. Heckscher, is to be performed at York, England, on November 26.

A highly modern and fascinating setting of the Biblical pastoral, "Ruth," will be presented by the Oratorio Society of New York at the first concert of its forty-first season, on Friday evening, December 5.

Georg Alfred Schumann, the composer of this latest version of "Ruth," was born in Konigstein, Germany, in 1866. His grandfather was an organist, his father an orchestral conductor. His musical education began when he was five, and included piano, violin and organ. When the lad was twelve, his grandfather died, and the young musician became his successor in the village church. In 1878 he went to Dresden for further musical tuition. From 1881 to 1888 he was a student at the Leipzig Conservatory under the Holstein Stipend, and there he had for masters Reinecke, Jadassohn and Zwintscher. He conducted choral and orchestral concerts in Dantzig from 1891 to 1896. In 1896 he became conductor of the Bremen "Philharmonie" (chorus and orchestra).

He became conductor of the Berlin Singakademie in 1900, and still holds this post. He has been an industrious composer, busied in all forms save that of opera, and his opus numbers now reach 55. His orchestral works began to appear on American concert programmes as early as 1900.

Schumann's "Ruth" (Opus 50) was sung first at Hamburg, December 7, 1908, under the direction of Richard Barths. It was repeated a few months later by the Berlin Singakademie under the baton of the composer. Its first hearing in America was at Chicago, where the Apollo Club sang it twice—February 7 and 8, 1910. It was repeated by this society just three years later. It was also sung at the Worcester Festival, October 3, 1912, under the direction of Arthur Mees.

The Oratorio Society's production will be under the direction of Conductor Louis Koemmenich, with these artists: Miss Florence Hinkle, soprano; Miss Mildred Potter, contralto; Mr. Putnam Griswold, bass (of the Metropolitan Opera House); Mr. T. Foster Why, bass. It will be sung in Carnegie Hall, as usual, and the orchestra of the Symphony Society will assist.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

WHAT an amazing amount of curious, unscientific, and wandering matter regarding choirs, organists, and church music in general, finds its way into the columns of the daily and weekly papers! It is only necessary for some one to "stir up the animal" by almost any kind of criticism, and instantly the flood-gates are opened. Reservoirs of wisdom, brimming over, and near the bursting point, break loose. We see plenty of this flooding here in New York, but for veritable inundations of the Nile of unprofitable controversy the country most widely devastated is England. What are commonly called "Church papers" are crowded with theories of the most fanciful and conflicting kind. In reading of choirs, choir-masters, and traditions past and present, one grows dizzy, and comes to the conclusion that Church Disunity reaches its apex in music. From Cornwall to the Tweed there is one continual cry of Chaos. There are, however, remedies for this state of things—they are as innumerable as the sands of the sea. For lack of space we can only give the latest cure, which we take from a London weekly. "Little actual progress in church music will be made until our organists have theological training—in fact, are in minor Orders. The mere fact of a man being a digital gymnast, with more or less ability in giving an intelligent rendering of certain 'show' pieces, can hardly be esteemed a sufficient qualification for the responsible post of church organist. It is also unseemly for the same individual to be engaged at a late hour on Saturday evening in playing accompaniments to questionable comic songs, and early on Sunday morning to be accompanying the glorious words of our Eucharistic service."

This sounds well. Theology is the most comprehensive of the sciences. In its widest sense it embraces all human knowledge. Therefore let organists perfect themselves in a study which reaches to infinity, and they will be able to make "actual progress" not only in music but in a few other directions as well. And to

further this end let them take notice that (according to the paper from which we have quoted) a fully competent organist and choir-master is needed for an important church in Surrey. The salary is forty pounds, and an experienced man with high testimonials is wanted. At the present rate of exchange this stipend would amount to nearly \$194. An expert theologian would be just the man for the post. Mental discipline reaches unbelievable heights in certain schools of theology. We know of a Hindu theologian in Benares who lived upon air. He taught himself to despise food and raiment, and he managed to exist quite luxuriously on less than half a rupee a year. Surely a Christian should be able to surpass a heathen in proving the supremacy of mind over matter. What can be done in Benares can be done in Surrey.

THE death of Alfred R. Gaul removes a well-known composer from the world of church music. It is stated that Mr. Gaul made a handsome fortune out of a single work, "The Holy City." At one time there was a positive rage over this cantata. Not only was it sung by choral societies, large and small, both here and in England, but thousands of choirs gave performances of it in church. One of the first to give the work prominence in New York was George F. Le Jeune, who produced it again and again at St. John's Chapel, Varick Street, during the memorable series of musical services given under his direction in the period 1878-1888. In those days St. John's choir was famous, and whatever was sung attracted wide attention throughout the city. Of Gaul's other works few ever became extensively known in this country. "The Ten Virgins," "Ruth," and the "Passion Service" were in more or less demand when the craze for musical services reached its height, but they never approached "The Holy City" in popularity. By less fortunate, and we might add less gifted, composers, Mr. Gaul was "sniffed at" in England. He was regarded as a "melodious writer" who made a reputation and a fortune out of a single work. Followers of the more severe Anglican School found it convenient to belittle his compositions as being tuneful rather than churchly and dignified. This sort of criticism is not uncommon among church musicians whose works never have any sale.

Mr. Gaul was personally an amiable and attractive man. He lived at Birmingham, where at one time he had charge of a choir of boys and men. The writer well remembers being shown by him over a spacious house, in the rear of which was a garden, and a beautiful lawn. At the end of the lawn was a small stable for the composer's pony, furnished not only with sets of harness and other equine paraphernalia, but also with choir stalls and a small reed organ! This was Mr. Gaul's private choir room. On practice days his chorister boys repaired to the stable, and while the pony ate his hay and oats they imbibed church music.

We recommend this plan to American choir-masters who may perchance have a barn within easy distance.

In those days Mr. Gaul was at the summit of his fame, and it was no unusual thing for a visitor to receive from his hand a piece of discarded manuscript to be taken away as a memento.



WE have received the following communication from the vicar of the Church of the Good Shepherd, Washington, D. C. "I was much interested to see my response to the editorial in the *Living Church* in reference to boy choir work, in THE NEW MUSIC REVIEW.

I still maintain that the choirmaster and commercialism have a good deal to do with failure to hold the boy after he leaves the choir, although there is also a good deal of contributory negligence on the part of the clergy. I see no reason why Christian gentlemen should not use their position to do Christian work among boys even though they are choirmasters.

Now first with regard to commercialism: The money side has very little to do with it. The highest priced man may be far less commercial than the underpaid man, and *vice versa*. Personally I believe that the music of the Church should cost time and money. I believe this from the religious standpoint that being a direct offering to God, it is as wicked to put on a consciously slipshod service as it is to mumble the prayers or preach without preparation.

The question is rather a large one, but it hangs largely upon the choirmaster's conception of his work. Is his work a trade or a profession? Is he simply a producer of music

or does he belong to the teaching profession? If the former, he will produce music in the same way that a band master conducts a concert and the end and object of it all is the music produced. He has no other responsibility. If, however, the choirmaster is a member of the educational profession in the same way that the teacher in a good boys' school is an educator, then the whole complexion of his work changes and he is not merely teaching music, he is training the boy.

It is just this conception that to my mind makes the successful choir trainer, and his opportunity is very great because he is reaching the boy through an organization of which the boy is normally very fond and to which he is intensely loyal.

The choirmaster of a boy choir has, to my way of thinking, entered upon a special profession quite different from that of the ordinary musician. He should be a college graduate or the equivalent, and he should regard himself first, last and all the time as an educator of the boy.

He should be paid accordingly so that he should have but little else to do, and he should become an expert not merely in music but in the boy problem.

When you consider that the education of the average boy is in the hands of the public schools and that the teachers are for the most part women, and that they are restrained from exerting any definite religious influence, I think it will become evident that the choirmaster has a very great opportunity of influencing the boys with whom he is in almost daily contact just because he is a man, and if he is a man of Christian personality his influence can be almost limitless. His influence, if he is sufficiently "a boy's man," is, therefore, bound to continue after the boy has left the choir.

Where the parish is a normal one of good size and with a Sunday-school or three hundred or more children, the choirmaster should be in touch in the course of a term of years with a large number of boys and young men, the choir should be the boy's work par excellence, and the choirmaster should be the person who would naturally know most about them.

In these days of specialized work there is no reason why these ideals I have sketched should not become actual and no reason why the choir itself should not be a parish institu-

tion with its alumni association and an enthusiastic number of men backers.

All this must be the work of men specially trained to cope with the boy problem, but it would be very well worth while for some man to work out the ideals I have sketched and so to place the trainer of a boy choir in the position where he rightfully should belong, i.e. as an educator.

The difference is this: Now, Mrs. Smith says to Mrs. Jones, "Oh, yes, Edward sings in St. Pancras choir. It keeps him out of mischief and gives him a little pocket money." Then: Mr. Smith would say to Mr. Jones, "I hope Edward can get into St. Pancras choir, Mr. X. has a tremendous influence over the boys there, and to be in touch with him is an education for the boy in itself."

Such a man will not only get good music but will be worth all that any parish can raise to hold him and support him in his work. With regard to the question of the payment of the boys, it is merely a question of whether it is better for the boy to regard him as an employee and pay him individually, or whether it is better for him to belong to an organization in which he is given certain benefits and privileges. The cost to the congregation is about the same, either way. Personally I prefer the latter plan."

DOES the bad music that prevails in the Roman churches in Italy have anything to do with the lack of reverence shown by congregations? We hear shocking reports of the choirs in such important places as Venice, Genoa, Turin, and Bologna. The voices of the choir boys are likened to those of cats, monkeys, and jackals, and very uncomplimentary things are said of the adult singers. We can testify, however, to the excellence of the Sistine Choir unless deterioration has set in since last we heard it.

The behavior of worshippers in Italy leaves much to be desired. Tourists visit churches chiefly out of curiosity, and becoming reverence is perhaps not to be expected of them. But one hardly knows what to make of a report like the following, which we take from a Church journal: "The Italians themselves are more irreverent than the tourists. Here are a few instances. My wife and I attended Matins one day at the Cathedral in Naples. Half a dozen priests in dirty laces

were droning through the service most monotonously, in a slouchy fashion, which showed that they were bored to death. Not a soul in the building was paying the least attention to them. As we stood there, a guide came up from the crypt, and asked us in an ordinary conversational tone if we would not like to step down and view the relics. Again, we attended Mass on a Sunday in St. Peter's, Rome. There were the same lolling priests whispering to each other during the service, and the same dirty laces. One of the priests enlivened matters by getting out a snuff box and treating himself to a good pinch. I wondered if he was going to pass it to the congregation. As we went out I noticed an Italian woman on her knees, dropping the beads of her rosary; but her eyes were following the hats of the female tourists. Once again, our guide took us into the Church of St. Cecilia in Rome. The building was empty, save for a priest kneeling at the chancel rail in private devotion. The Italian guide, in a tone of contempt that could be overheard by the priest, turned and said to us, "We have too many priests in Italy."



WE are indebted to the Rev. Dr. Jefferys, rector of St. Peter's Church, Philadelphia, for the following description of his Choir School. Institutions of this kind are not particularly expensive, and they can be founded by many parishes that now suffer for the lack of them:

"Our Choir School is housed in the parish house. It uses two large rooms for school rooms, with toilets and so forth attached. The boys' lunch is served in another room. These accommodations, of course, do not cost the Choir School anything directly. They add very little to the heating and lighting charge of the whole house. We do not serve lunch to the boys more than to give them hot chocolate or milk with the lunch that each boy brings for himself. It is, therefore, hard to estimate what share of this expense belongs to the Choir School. The assistant Verger is responsible for the whole parish building. The cleaning of the Choir School rooms goes in with the rest. We have two teachers, a head teacher and an assistant. One received \$1100 yearly and the other \$650. Spring water, books, stationery, telephone, advertising and other incidentals come to between \$450 and \$500 yearly. The

head master of the school is the choir master and organist of the parish. His whole stipend is not properly a charge of the Choir School. I imagine his salary is about \$500 more than it would be if there was no Choir School in the parish. When I came to St. Peter's eight years ago the salaries of the teachers were much smaller. They have gone up steadily a little every year or two. Both teachers are women. The head teacher is an unusually fine instructor. The religious instruction is given by one of the assistants of the parish who is best qualified to give it. His services are free to the Choir School."

We have frequently called attention in these columns to the crying need of choir schools of the practical, inexpensive type. Such schools are of special value in large cities where the ordinary demands of "public schools" interfere with choir duties. It is passing strange that new churches with large and well equipped "parish houses" are constantly being built without the slightest thought of choir wants. School rooms are often provided for general purposes—that is for kindergartens, for elementary classes, and for boys up to the age of twelve or thirteen. But in the entire country we have only three choir schools of the Anglican kind (providing board, lodging, and education) and only one or two like the Philadelphia school.

One New York parish supports over a dozen schools, not a single one of which has special bearing upon choir needs!

While only rich and progressive parishes can afford institutions like those at St. John's Cathedral, Grace Church (St. Thomas' Church will soon be added to this New York list), there are hundreds of parishes that can very easily found schools like the one at St. Peter's, Philadelphia. In building new parish houses very little foresight is required in providing for such an important want. The wholesale lack of this foresight is, as far as ecclesiastical music is concerned, a sort of national disgrace.

NOT long ago we made some remarks about the importation of ancient organs from Europe into this country, and expressed surprise that comparatively little interest was taken in these old masterpieces. We now hear of the purchase of "the world's finest organ." Accord-

ing to the New York *Times* this instrument is three hundred years old, and the sum of one hundred thousand dollars has been paid for it! The purchaser is supposed to be Mr. Henry C. Frick. This extraordinary "antique" was made in 1625 by the renowned master artisan Nicolaus Mandescheit, who was the organ builder to the Nuremberg Corporation. The instrument is described as having a keyboard about three feet long. The case is carved in the bold style of the period, and decorated with the enameled armorial bearings of a master of the Order of the Knights of Malta. We read: "Inside is the maker's portrait and a statement as to his age and honors. Saint-Saëns played on the instrument years ago and pronounced it to be almost miraculous in smoothness, delicacy, and tenderness of tone. The organ was found in an ancient chateau in the Ardennes region of France, where it had been for more than two hundred years. It is said that it was seized in the Rhenish Palatinate by an officer of the French king in the course of the looting of the palace at the time of the Thirty Years' War."

If this kind of thing becomes the rage we shall be deluged with the creations of bygone days. But surely the price must take a tumble. One hundred thousand dollars is somewhat high even for an organ built by Old Nick himself. (We do not refer to the devil, but to the Nuremberg master.) Relic factories will perhaps take on a new lease of life and increase the general output of seventeenth century curiosities. We extend our sympathy to the good people of Liverpool. Their new cathedral organ is shorn of the distinguished honor of being the most costly in existence.

ON the twenty-third Sunday after Trinity (October 26) many of the English choirs sang the compositions of Henry Smart in commemoration of his birth one hundred years ago. At St. Paul's Cathedral the Te-Deum and Benedictus were taken from his service in F. Also the Eucharistic Office. The Introit was his anthem "Thou preparest a table before me."

At Evensong his service in B flat was sung, and his anthem "All creatures serve Thee." At Westminster Abbey his anthem "Lord, Thou hast been our refuge" was sung, and also portions of his service in F. Among many other churches commemorating the centenary were

Regent Square Presbyterian Church, Canterbury Cathedral, Liverpool Cathedral, Peterborough Cathedral, and St. John's Church, Upper St. Leonards.

At Peterborough and at the Regent Square Church the music was confined entirely to Smart's compositions.

THE London *Musical Standard* gives the following information regarding the music of the Creeds:

"We were asked the other day a question. Why the Apostles' and Athanasian creeds are never set by modern musical composers? and the answer is not easy to give. Of the Nicene Creed we have hundreds of settings, of the others it would be difficult to cite a single instance. For the Apostles' Creed not being so treated, its brevity and conciseness may be alleged, but the real reason is more probably to be found in the fact that the use of the creed was monastic in origin, and so, not till the Reformation, part of the order of public worship. The monastic origin applies also to the Athanasian Creed, but here there is ample room for development and variety. The reason would appear that it is so rarely ordered, and that when it occurs on the principal feasts, the service is so long as not to permit of a more elaborate musical treatment. This applies to English church use only."

Various Notes

At the season's first meeting of the Lambord Choral Society it was announced that definite arrangements have been made for permanent headquarters at 2789 Broadway, New York City.

Ten members of the society, who will constitute the Board of Directors for the newly organized Modern Music Society, are acting as guarantors in providing this attractive new home. It consists of a beautiful large studio, and there will be an ante-room where members can rest.

The first rehearsal of the season took place on Tuesday, October 14, 1913, when work for the first programme was begun. Mr. Lambord has selected a fine list of modern part-songs, the study of which promises to be most delightful. Besides the regular rehearsals there will be ample opportunities for recreation and entertainment, as the society will have practically unlimited use of the rooms.

Mr. Clarence Wells, who has opened a studio at Estey Hall, Philadelphia, Pa., where he conducts normal training classes in public school music methods for teachers and supervisors, is teaching the Weaver System, which is an unusually good one, and he should find many friends and pupils among Philadelphians who are interested in school music.

"Church Music and the Gregorian System," by Wallace Goodrich, which we printed in our November number, was taken from the book of "Proceed-

ings of the Music Teachers' National Association for 1912." This acknowledgment was omitted by an oversight.

William C. Carl has arranged with Thomas Whitney Surette for a course of lectures at the Guilman Organ School, beginning November 14. The subjects will be: "Church Music and Its Relation to Worship," "Handel and His Oratorios," "How to Listen to Music," "Opera—Past and Present."

The Oberlin Musical Union announces an unusually interesting programme for the current academic year. December 18 the Union will continue an Oberlin tradition by singing the "Messiah" with full organ and piano accompaniment, assisted by distinguished soloists, to be announced later. The annual spring Festival will take place on May 11 and 12, and includes two choral works and a symphony programme. The works selected for study this year are Max Bruch's "Odysseus" and Gabriel Pierne's musical legend, "The Children's Crusade," providing an interesting contrast as programmes for the consecutive evenings. The Chicago Symphony Orchestra, Frederick Stock conducting, will assist the Musical Union during the Festival, and, as in previous years, will give a symphony programme on the afternoon of May 12 in Finney Memorial Chapel. The officers of the Union announce the following well-known soloists as a partial list of those who are to assist the Union during the programmes: Miss Inez Barbour, soprano, of New York City; Miss Margaret Keyes, contralto, also of New York; Mr. Lambert Murphy, tenor, of the Metropolitan Opera Company; Mr. Henri Scott, of New York, bass soloist, with the Chicago Grand Opera Company.

School Notes

At the Faculty Recital of the Central State Normal School, Mount Pleasant, Mich., October 15, the following programme was presented: "Sarabande," Rameau (arr. by McDowell); "Intermezzo," Brahms; "Clare de Lune," "Jardins Sous la Pluie" ("Gardens in the Rain"), Debussy; "Ah, Love, but a Day!" Beach; Aria: "Honor and Arms," from "Samson," Handel; "Concerto for Violin," in A minor, Beriot; "The Years at the Spring," Hartog; "Tarantella," Liszt; "Tutta Raccolta Ancor" ("Hear Me! Ye Winds and Waves"), Handel. Director, Mr. Rauch. Soloists: Mabelle G. Wright, piano; Alberta Park, soprano; Cyril Davis, violin; Wm. E. Rauch, baritone.

On November 3, the Seminary Choir of the Western Theological Seminary, Pittsburgh, Pa., repeated Bach's cantata, "God's Time is the Best," and G. Ferrata's "Messe Solennelle," which were given last spring for the first time in the Seminary. The programme also included "The Cherubic Hymn," as set by Gretchaninoff in the Russian Liturgy of St. John Chrysostom. Mr. Charles N. Boyd, director.

The first rehearsal of the chorus for the production of "Martha" by the Atlanta Conservatory of Music was held recently with promising results. The opera will be given first in concert form, in January, and then staged in February.

Dr. Carl has been engaged as soloist at the second concert of the People's Symphony Orchestra at Carnegie Hall under the direction of F. X. Arens, December 14, and will play the Marche-Fantaisie, on Two Chorales ("Iste Confessor" and "Ecce Sacerdos"), by Alexandre Guilmant, for organ and full orchestra.

In our issue of November we omitted to state that the article by Mr. Wallace Goodrich on "Church Music and the Gregorian System" was reprinted from his paper in the Proceedings of the Music Teachers' National Association, 1912.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

COUNCIL MEETING

The regular monthly meeting of the Council was held at the Guild headquarters, 90 Trinity Place, Monday morning, October 26. Those present were: Warden J. W. Andrews, Clement R. Gale, Dr. Victor Baier, A. R. Norton, Lawrence J. Munson, H. V. Milligan, Hermon B. Keese, H. Brooks Day, J. H. Brewer, Dr. Wm. C. Carl, Frank Wright, S. L. Elmer, Clarence Dickinson, Frank L. Sealy and Clifford Demarest.

Considerable business of importance to the Guild was transacted. Interest in the work of the Guild is steadily increasing throughout the country, and a new Chapter is about to be formed in Omaha, Neb.

The Recital Committee, consisting of Messrs. Elmer, Carl and Dickinson, reported that plans for the seventh series of recitals were maturing and that details would be announced soon. Instead of a large number of recitals by New York organists, it is planned to have this year a small number of recitals, probably four, to be given by eminent men from other cities on the best organs obtainable in the city. As these will be really notable events, it is hoped that not only will the interest of the musical public be aroused, but that the Guild members will attend in large numbers. The committee is making the final arrangements, and it is probable that the recitals will take place in November, January, February and March.

The following Colleagues were elected:

Mrs. Walter G. Boyle,
Wilmer Calvin Highfield,
James Louis Smith,
Ralph E. Clewell,
E. Seton Blyth,
Walter Deming,
Charles Jackson,
Miss Melba Graber,
Maynard England,
Miss Frances Hartline,
Robert R. Birch,
Miss Ruth Simmons,
Lloyd Morey,
Carroll B. Richardson.

Members who have not received the Year Book for the current year are requested to notify the Secretary at once.

NORTHERN CALIFORNIA

The Executive Committee announces a series of six organ recitals commencing Sunday afternoon, November 2, and continuing on the Sunday afternoons following, alternating between San Francisco and Oakland. It is also being arranged to hold regular monthly meetings of the entire Chapter, each meeting to be entrusted to one or two members, who are to provide entertainment in the way of music or papers on topics of interest to the organist. The Chapter anticipates presenting several candidates for the examinations in the spring.

SOUTHERN CALIFORNIA

Roy Shrewsbury, organist of Trinity Episcopal Church of Redlands, writes as follows: "You may

be interested in our plan concerning the installation of plain-song services in this church. The rector and I have made an honest effort to convince the people of the church that plain-song is the only rational service music, and we have gradually brought things to the point that a series of congregational rehearsals is soon to be held. We have a choir of twenty boys and ten men that is now leading the congregation in the singing of these old tunes, and the result is exceedingly gratifying. Our plan is that at the close of Evening Prayer, instead of the usual sermon, the choir will be removed from the chancel and either placed behind the congregation in a body or else divided into groups and placed among the people."

DISTRICT OF COLUMBIA

The first fall meeting was held October 6, and was well attended by members, with a number of newcomers, including J. Willis Conant, from Boston, and A. W. Harned, from Lynchburg, Va. A number of interesting services and recitals are planned for the season, paying special attention to compositions by members. A member of the Chapter, Harry W. Howard, just returned from Panama, gave an excellent talk on his trip, and W. Dalton Baker, a baritone, and formerly an organist in London, gave a number of songs to his own accompaniment.

NORTHERN OHIO CHAPTER

The first meeting of the season was in the form of a dinner, after which the regular business meeting was held. Reports were read by the various committees outlining the plans for the season's work. Applications were received from eight persons desiring to become colleagues. Judging from the number present and the enthusiasm manifested at the first meeting, a very profitable and successful season's work is to be anticipated.

MINNESOTA CHAPTER

A series of Monday evening organ recitals was played by Hamlin Hunt, A.A.G.O., at Plymouth Church, Minneapolis, during October. Following is the programme of the recital of October 27:

Fantasie Symphonique.....	Cole
An Evening Prayer (Ms).....	Fairclough
Canon in B minor.....	Schumann
Prelude and Fugue, A minor.....	Bach
Andantino.....	Chauvet
Grand Piece Symphonique.....	Frank
Clair de Lune.....	Karg-Elert
Andante from Fifth Symphony.....	Tschaikowsky
Introduction and Bridal Chorus from 3rd Act "Lohengrin".....	Wagner

Stanley R. Avery has just completed a series of organ recitals on the Wednesday evenings of October at St. Mark's Church, Minneapolis. The programme on October 8 was devoted to French composers; on the 15th, to English and American composers; on the 22d, to Slavonic composers, and on

the 29th the programme contained eighteen numbers by Grieg. Following is the programme of American and English composers:

Spring Song	Hollins
Benediction Nuptiale }	
Andante in F.....	Smart
Three Nocturnes.....	Field
Sonata in A minor.....	Andrews
Spring Song.....	Macfarlane
Andantino.....	Foot
Arioso Scherzando.....	Avery
Choral.....	Farwell
Clair de Lune	
To a Wild Rose	
At an Old Trysting Place }	
From an Indian Lodge	Macdowell
Told at Sunset	
March, Banner of St. George.....	Elgar

CENTRAL NEW YORK CHAPTER

The Central New York Chapter was incorporated at Grace Church, Utica, N. Y., November 5, 1913. Mr. J. Warren Andrews, Warden of the Guild, visited the newly formed Chapter and gave an address. To date nearly forty members have been enrolled.

On December 3, 1913, Mr. Robert Hope-Jones will give an address before the Chapter on "Organ Building."

The following officers were elected:

Dean.....	DeWitt Coutts Garretson.
Sub-Dean.....	Harry S. Mason.
Secretary.....	James R. Gillette.
Treasurer.....	C. H. H. Sippel.
Registrar.....	Gerald Stewart.
Librarian.....	Miss Ethelyn A. Rundell.
Auditors.....	E. W. McClary,
	Charles W. Mowery.
Executive Officers.....	Frederic Hodges,
	Russell Carter,
	Gordon R. Peters,
	Miss Julia Broughton,
	Mrs. Reba Maltby,
	Charles Learned,
	J. P. Williams,
	Miss Margarette Breisen,
	George K. Van Deusen.

Besides the above officers there were present:

Paul Buhl,	Wilhelmina Walworth,	Miss Florence Dunn,
Carroll Coons,	F. R. Bullock,	Miss Estella Forman,
Andrew Allez,	Mrs. Starrett,	Eugene Simmerer,
Claude Reimer,	Mrs. M. I. Wright,	Miss Clara Drurey,
	Mrs. William Reisinger.	

Nine more applications were filed at the meeting, which opened and proceeded with great enthusiasm.

The seventh series of four organ recitals is announced by the Recital Committee, William C. Carl, Clarence Dickinson, S. Lewis Elmer, Chairman.

The recitals will be educational in character, representing various schools of composition.

First recital in November, at St. Thomas's Church—T. Tertius Noble.

Second recital in January—Wallace Goodrich, of Boston.

Third recital in February—Frederick Maxson, of Philadelphia.

Fourth recital in March—Harold D. Phillips, of Baltimore.

A PRIZE ORGAN COMPOSITION

Messrs. Hillgreen & Lane, of Alliance, Ohio, offer to the American Guild of Organists \$100 as a prize to be awarded by the Guild for the best organ composition. The composition is open to all American composers. Either of the following forms may be used:

- I
- (1) Andantino or Allegretto, 48 to 64 bars.
- (2) Allegro (climax ff), 36 to 48 bars.
- (3) Andantino (repeat), but varied in harmonization and figuration, 48 to 64 bars. A short Coda is permissible. If compound time is used, the number of bars may be reduced.

- II
- (1) Andante or Adagio, 36 to 48 bars.
- (2) Più Mosso or quasi Allegro, 36 to 48 bars (climax ff).
- (3) Andante or Adagio (repeat), 36 to 48 bars, but varied in harmonization and figuration. A short Coda is permissible.

Manuscript with the pen name on it and the same

pen name on the outside of an envelope containing the real name and address must be sent by or before March 15, 1914, to John Hyatt Brewer, 88 South Oxford Street, Brooklyn, N. Y.

Committee of Judges for the American Guild of Organists—John Hyatt Brewer (Chairman), William C. Carl, Clarence Dickinson.

Manuscripts must be legibly written.

The prize composition shall become the property of the Guild.

Composers desiring the return of their manuscripts must enclose stamps.

Vacancies and Appointments

Mr. P. Shaul-Hallett, F.A.G.O., A.R.C.O., has resigned his position as organist and choirmaster of All Saints' Episcopal Church, Pasadena, Cal., and accepted a similar position at St. John's Episcopal Church, Los Angeles, Cal., entering upon his new duties early in November.

Mrs. A. E. Thomas has been appointed organist and choir director of the Capitol Avenue M. E. Church, Indianapolis, Ind.

Mr. Edwin E. Wilde, A.A.G.O., formerly of St. Barnabas' Church, Falmouth, Mass., has been appointed organist and choirmaster of St. Stephen's Church, Providence, R. I., succeeding the late Mr. W. H. Arnold.

Mr. A. L. Manchester has resigned his position as director of music of Converse College, Spartanburg, S. C., and accepted a similar position at the Southwestern University, Georgetown, Tex.

Mr. George L. Miller, A.R.C.O., for the past eleven years organist of Christ Church, Pelham Manor, N. Y., leaves that position October 31 on account of impaired health. His successor will be Mr. Siewert, who used to play for Mr. W. R. Hedden at the Chapel of the Incarnation, New York City.

Ralph A. Peters has been appointed organist of St. Mark's Episcopal Church, Newark.

Joseph Butler Tallmadge has been appointed organist of the Episcopal Church, Garrison-on-the-Hudson, New York.

Herman F. Siewert has been appointed organist of Christ Episcopal Church, Pelham Manor, New York.

Mr. Mark Andrews has been appointed organist at the Temple Beth-El, New York City.

Obituary

William Edward Mulligan, who was well known in New York City as a composer, organist and teacher of music, died in St. Paul, Minn., on October 21. He was born on July 3, 1858, in the old city of Williamsburg. Before he was twenty years old he became the organist of the Church of the Transfiguration in Hooper Street, Brooklyn. He was organist at a number of churches in New York, among them St. Stephen's and St. Leo's in Twenty-eighth Street; Temple Beth-El, the Forty-eighth Street Dutch Reformed, the Church of the Holy Name in Ninety-sixth Street and St. Mark's in the Bowery. He was a member of the Manuscript Society and led the Gounod Choral Society. His wife, who was Josephine Le Clair, a contralto soloist of Green Bay, Wis., survives him with three sons and a daughter.

Service Lists

At the Immanuel Baptist Church, Scranton, Pa., J. Alfred Pennington, O. & C. For October: "Hail to the Lord's Anointed," Andrews; "Remember Not, Lord, Our Offences," Marks; "Cantate Domino in C," Buck; "The Night is Far Spent," Marston; "Sing Unto the Lord of Harvest," Barnby; "There is a Green Hill," Marks; "O How Amiable," Barnby; "My Sheep Hear My Voice," Rogers; "Rejoice in the Lord," Calkin; "Cause Me to Hear Thy Loving Kindness," Rogers; "Sing We Merrily Unto God Our Strength," King; "No Shadows Yonder," Gaul; "O Thou That Hearest Prayer," Chadwick; "I Will Mention the Loving Kindness," Sullivan; "Give Unto the Lord," Buck; "These are They," Stair.

St. James' Episcopal Church, New London, Conn., Alban W. Cooper, O. & C. For October: Communion in Eb, Eyre; "Call to Remembrance," Novello; "Evening," in D, Field; "Thine, O Lord," Kent; "Te Deum," in G, Hopkins; "The Lord is My Light," Maitland; "O Worship the Lord," Hollins; Communion in D, Adams; "God is a Spirit," Bennett; "Evening," in C, Roberts; "Hail, Gladdening Light," Noble; "Te Deum," in Eb, Woodward; "Send Out Thy Light," Gounod; "Sweet is Thy Mercy," Barnby.

Grace Church, Utica, N. Y., D. C. Garrettson, O. & C. For October: Communion in F, Stainer; "Bread of the World," West; "Te Deum," in F, Tours; "Draw Near," Mendelssohn; "Evening," in Bb, Hall; "Abide with Me," Barnby; "Te Deum," in F, Tours; "The Heavens are Telling," Haydn; "He Watching Over Israel," Mendelssohn; "The Lord is My Shepherd," Smith; "Great is the Lord," Marchant.

St. Paul's Church, Baltimore, Md., Alfred Willard, O. & C. For October: Communion in Bb, Stanford; "Grant, We Beseech Thee," Roberts; "Evening," in D, Field; "The Radiant Morn," Woodward; "I Will Love Thee, O Lord," Hodges; "Evening," in G, Cruickshank; "The Lord is Exalted," West; "Te Deum," in E, Parker; "Sing Praises Unto the Lord," Gounod; "Evening," in G, Cruickshank; "By Babylon's Wave," Gounod.

Trinity Church, Pittsburgh, Pa., Stuart MacLean, O. & C. For October: "Te Deum," in F, Smart; "O Thou That Hearest Prayer" (from "The Temple"), Davies; "Festival Magnificat and Nunc Dimittis," in D, Maunder; "Draw Near" (from "Elijah"), Mendelssohn; "Teach Me Thy Way," Spohr.

Fourth Presbyterian Church, Chicago, Ill., J. Lawrence Erb, O. & C. For October: "O Taste and See," Reed; "God So Loved the World," Stainer; "Softly Now the Light of Day," Erb; "Come Unto Me," Hamer; "Glorious Things of Thee are Spoken," Shelley; "While Thee I Seek," Chadwick; "Let the People Praise Thee," Gaul; "I Will Magnify," Marsh; "O Send Out Thy Light," Bruch; "They Shall Not Hunger or Thirst," Woodman; "Shew Me Thy Ways," Rogers; "Crossing the Bar," Erb; "Evening," in F, Hawley.

Old First Church, Springfield, Mass., Harry H. Kellogg, O. & C. For October: "Benedictus and Sanctus," in E, Parker; "Great is the Lord," Lohr; "Ye Shall Dwell," Stainer; "Behold! Two Blind Men," Stainer; "Great Peace Have They," "The Lord is My Shepherd," "Doth not Wisdom Cry," David Stanley Smith; "As Torrents in Summer," Elgar; "The Night is Calm and Cloudless," "O Glad some Light" (Golden Legend), Sullivan; "Honor the Lord," Stainer.

St. Paul's Church, Akron, Ohio, Sydney Webber, O. & C. For November: "Te Deum," in G, Calkin; "Magnificat and Nunc Dimittis," in D, King; "Te Deum," in Bb, Stanford; "Magnificat and Nunc Dimittis," in Bb, Martin; "Whoso Dwelleth," Martin; "Come, My Soul," Martin; "What are These?" Stainer; "Fierce was the Wild Billow," Noble; "Ye Shall Dwell in the Land," Stainer; "The Soul of the Righteous," Foster; "Doth not Wisdom Cry?" Haking; "O How Amiable," West.

Trinity Church, New York City, Dr. V. Baier, O. & C. For October: "The Lord Sent Thee Help," Sullivan; Communion in A, West; "How Lovely is Thy Dwelling Place," Brahms; "O Give Thanks Unto the Lord," Elvey; "Te Deum," in C, Baker; Communion in E, Parker; "See What Love Hath," Mendelssohn; "Evening," in F, Tours; "The King Shall Rejoice," Harris; "O Praise God in His Holiness," Weldon; Communion in Eb, Haynes; "The Salvation of the Righteousness," Vincent; Communion in D, Garrett; "Thine, O Lord," Kent; "Evening," in G, Chambers; "Te Deum," in Bb, Willan; "The Lord Redeemeth," Wesley; "Eye Hath Not Seen," Gaul; "Evening," in Bb, Marks; "Who is Like Unto Thee," Sullivan; "I Will Love Thee," Macfarren.

St. Paul's Cathedral, Cincinnati, Ohio, K. O. Staps, O. & C. For November: "What are These," Stainer; "Kipling's Recessional," De Koven; "In Thee, O Lord," Tours; "I Will Arise," Wesley; "Jesus Said to His Disciples," Stainer; "Let the People Praise Thee," Carter; "Behold, the Days Come," Woodward; "Lord, We Pray Thee," Roberts; "Benedictus Qui Venit," Tours; "The Last Judgment," Spohr; Communion Service, Eb, Eyre; Communion Service, Merbecke; "Te Deum," in Bb, Hall; "Magnificat and Nunc Dimittis," in D, Field; "Magnificat to Gregorian Chants," Stainer.

First Reformed Church, Brooklyn, N. Y., Warren R. Hedden, O. & C. For Autumn: "Sanctus" ("Messe Solenne"), Gounod; "From Thy Love as a Father" ("Redemption"), Gounod; "The King of Love," Arnott; "God's Peace," Grieg; "I will Sing," Sullivan; "I will Mention," Sullivan; "Praise the Lord," Randegger; "O Lamb of God," Lake; "Lord of Our Life," Field; "Magnificat and Nunc Dimittis," in G, Calkin; "Thou, O Lord" ("Heavens Declare"), Saint-Saens; "The Woods," West; "O Lord Most Holy," Abt; "My Hope is in the Everlasting," Stainer; "Ye Shall Dwell," Stainer; "Whoso Dwelleth," Martin; "O Come Before," Martin; "Evening Shadows" ("Crusaders"), Hiles; "Tarry with Me," Baldwin; "Great is Jehovah," Schubert; "In Heavenly Love Abiding," Parker; selections from Gaul's "Israel," November 6: Cantata, "Inheritance Divine," Shelley.

The Philadelphia Operatic Society gave for its twenty-eighth performance Verdi's "Aida" at the Academy of Music, Philadelphia, on October 30. There was a most capable cast, as follows: Aida, Mrs. Helen Macnamee Bentz; Amneris, Mrs. Mabelle C. Addison; High Priestess, Miss Florence C. Lewis; Radames, Mr. Daniel C. Donovan; Amonasro, Mr. David Griffin; Ramfis, Mr. Frederick Ayres; The King of Egypt, Mr. Franklin L. Wood; Messenger, Mr. John H. Cromie, Jr.; Solo Dancers, Miss Adele Hasson, Miss Karlina France; and an orchestra of sixty under Wassili Leps. The chorus consisted of two hundred voices, well trained, and the stage management was excellent. The next performance of the society will be on January 27, 1914, and the work "The Golden Legend," by Henry Edward Hodson.

Church Notes

At the special musical service in the Brick Presbyterian Church, Rochester, N. Y., October 12, the following programme was rendered: "The Silent Land" (with soli and orchestra), Henrich; "Rejoice in the Lord" (contralto and bass duet), Schnecker; "Meditation" (violin, piano and organ), Mietzke; "Whoso Dwelleth" (with tenor solo), Martin; "O Loving Saviour" (soprano solo), Bach; "There is an Hour of Hallowed Peace" (tenor solo accompanied by violin, piano and organ), Fitzhugh.

St. Andrew's Church, New York City, N. Y., W. A. Goldsworthy, O. & C., announces the following musical services on the first Sunday night in each month: November, "Light of Life," Elgar; December, "Hymn of Trust," Broome; January, "Festival Te Deum," Sullivan; February, "Feast of the Holy Grail" ("Parsifal"), Wagner. During Lent Dubois's "Seven Last Words" and Stainer's "Crucifixion" will also be rendered.

Six church choirs of Indianapolis, Ind., have formed an organization called the Association of Volunteer Choirs of Indianapolis, and will hold three or four meetings each year. Each choir is expected to sing at these meetings such music as it uses in its church service, the object being the betterment of choir singing, attendance and church music in general. Mr. A. E. Thomas was elected president of the association.

On October 5, at the First M. E. Church, Port Huron, Mich., Frederick Berryman and his choir of sixty voices gave a musical service of numbers from Mendelssohn's oratorio, "St. Paul."

At the first monthly musical service at St. Mark's Evangelical-Lutheran Church, Philadelphia, Pa., Dr. John McE. Ward, O. & C., on October 26, the following programme was rendered: "Praise My Soul," Faulkes; "Like as a Father," Lansing; "The Lord is My Rock," Woodman; "Nearer, My God, to Thee," Schnecker; "I Will Extol Thee," Costa.

Rossini's "Stabat Mater" was sung by the choir of the Second Presbyterian Church in Pittsburgh on October 19, under the direction of James Stephen Martin. Zoe Fulton is the contralto of the solo quartet.

On Sunday evening, October 26, a special musical service was given at the Broadway Tabernacle, New York, at which "The Conversion," by H. A. Matthews, was sung by the regular choir of thirty mixed voices and by Mrs. Reba Cornett-Emory, soprano, and Frederic H. Patton, baritone. W. C. Gale, organist.

The vested choir of the First M. E. Church, Meriden, Conn., Frank Treat Southwick, A.G.O., conductor, gave its fifth annual secular concert on October 13, with Anna Case, Royal Dadmun, Lealia Joel Hulse and John Richardson assisting. Hoffman's "Melusina" and a miscellaneous programme were rendered.

A concert for the Church House Fund was given at the First Congregational Church, Willimantic, Conn., on October 29. The following programme was rendered: "Jubilate," Silver; "Evensong," Johnston; "Daybreak," Fanning; "Meditation," Massenet; "The Fiddle Told," Franklin; "Thou'rt Like a Flower," Liszt; "O Swallow, Swallow, Flying South," Foote; "Bugle Song," Demarest; "Liebtsfreud," Kreisler; "Vulcan's Song," Gounod; "The Woman in a Shoe Shop," Fiske; "Rockin' Time," Knox.

"The Story of Christmas," a new Christmas Cantata by H. Alexander Matthews, will be sung by the choir of Trinity Cathedral, Cleveland, Ohio, under the direction of Mr. Edwin A. Kraft, on December 30. The service is to be given up entirely to compositions by H. Alexander Matthews, and the composer will be present and play some of his organ compositions. The service is to be held under the auspices of the Ohio Chapter of the American Guild of Organists.

"St. John the Baptist," an oratorio written by the late Dr. Walter B. Gilbert, organist for thirty years at Trinity Chapel, and composer of the well-known hymn tune, "Maidstone," is to be rendered in St. Peter's Church, New York City, on Sunday evening, November 30, under the direction of George Henry Day. This work, a scholarly one, has never been published, strange as it may seem. Dr. Gilbert had two hundred copies printed in 1895, at his own expense, when the work had its first and only hearing under the direction of the composer, on the occasion of his twenty-fifth anniversary as organist at Trinity Chapel. At that time Mr. Day was a boy singing in the choir under Dr. Gilbert. The revival of this work was made possible only by the kindness and courtesy of those who had copies in their possession and kindly loaned them for this special occasion.

FESTIVAL SERVICE AT THE CATHEDRAL

An event of signal interest during the General Convention of the Protestant Episcopal Church in New York last month was the festival service held at the Cathedral of St. John the Divine on the evening of October 8. Five choirs, viz., those of the Cathedral, Trinity Church, Trinity Chapel, St. Agnes' Chapel, Grace Church and St. James' Church, were combined for the occasion.

The evening service rendered was Martin's, in Bb, and the anthems, Stainer's "Lord, Thou Art God," conducted by Dr. Victor Baier, and Mendelssohn's "Judge Me, O God," sung unaccompanied, conducted by Professor Walter Henry Hall. Mr. Miles Farrow, the organist of the Cathedral, was in general charge of the arrangements and of the service, and officiated at the organ. Mr. Richard Henry Warren gave an organ extemporization by way of prelude before the service commenced. An immense congregation crowded the Cathedral, and many failed to gain admission.

It was generally felt that combined festival services of this character should be of more frequent occurrence, both here and in other cities, proving of intense popular interest and of great value to the cause of good church music.

The second notable musical performance by New York choirs during the recent Episcopal Convention was the rendering of Dr. Parker's "Hora Novissima" on October 22, at St. Bartholomew's Church. The choir of that church was combined with that of the Church of the Ascension for this performance, making a chorus of 100 voices. Mr. Arthur S. Hyde, organist and choirmaster of St. Bartholomew's Church, conducted the first half of the work, and Mr. Richard Henry Warren, of the Church of the Ascension, the second half. An orchestra of fifty pieces assisted. The soloists of the occasion were Miss Grace Kerns, soprano; Miss Pearl Benedict-Jones, contralto; Mr. William Wheeler, tenor; and Mr. Frederick Weld, basso.

It was a welcome opportunity for hearing this early masterpiece of Dr. Parker's under exceptional conditions, the whole performance being on a very high artistic level.

Organ Recitals

Under the auspices of the Board of Education of the City of New York, organ recitals, free to the public, will be given in the auditorium of the building of the Society for Ethical Culture, Sixty-fourth Street and Central Park West, by Gottfried H. Federlein, the New York organist and composer. The recitals will be given on Sunday afternoons, at four o'clock, beginning on November 9. Mr. Federlein, who is a well-known concert organist, will perform in these concerts the best works in organ literature and also many excerpts from operas will be included.

KATE ELIZABETH FOX, at the Old First Presbyterian Church, New York City, November 3: Largo, c. maestoso, Allegro (Symphony D minor), Guilmant; Réve Anglique, Rubinstein; Prelude and Fugue in G major, Bach; Meditation, Kinder; Allegro (Symphony VI), Widor; Cradle Song, Silver; Humoreske, Dvorak; Finale, Noble.

During the past two months at St. Ann's Church, Brooklyn, N. Y., the following numbers have been played by Mr. RICHARD K. BIGG, O. and C., at his recitals: Sonata No. 2, Becker; Sonata No. 3, Guilmant; Sonata No. 1, Borowski; Concert Overture, Rogers; Grande Choeur, Rogers; Caprice ("The Brook"), Dethier; Cantilene Pastorale, Dethier; Fantaisie Symphonique, Cole; Toccata, Matthews; Pagan, Matthews; Royal Procession, Spinney; Meditation, Kinder; Grand Choeur, Kinder; Scherzo Mosaic, Shelley; Prelude to "Lohengrin," Wagner; Liebestod, Wagner; Intermezzo, Caliaerts; Marche Nuptiale, Faulkes; Jubilate Deo, Silver; Epithalamium, Woodman; Intermezzo, Kroeger; Cradle Song, Silver; Barcarolle, Offenbach; Intermezzo, Major; Toccata, Halsey; Toccata, Crawford; Caprice, Botting.

MR. M. C. RALLOU, at the State Sunday-School Convention, First Universalist Church, Providence, R. I., October 29: Concert Overture in C minor, Hollins; Prayer for "Jewels of the Madonna," Wolf-Ferrari; Fantasia in D minor, Mozart; Pilgrim's Chorus from "Tannhauser," Wagner; Two Fragments from "Tristan," Wagner; Risoluto in D minor, Parker.

EDWARD KREISER, at the Independence Boulevard Christian Church, October 26: Solemn Prelude, "Gloria Domini" (new), Noble; Allegro Cantabile (Fifth Symphony), Widor; A Pastoral Suite (new), Demarest; Canon in B minor, Schumann; Andantino in D flat, Lemare; Finale in B flat, Franck.

ROLAND DIGGLE, at St. John's Cathedral, Quincy, Ill., November 12: Concert Overture, No. 4, Mansfield; In Springtime, Kinder; Fantasia on "Lead Kindly Light," Fairclough; Reverie, Frysinger; Forest Studies, Rideout; Legend, Alcock; Suite Ancienne, Holloway; Pastoral Romance, Diggle; Concert Study, Yon; Intermezzo, Archer; Fantasia and Fugue, Parry.

HAROLD VINCENT MILLIGAN, at First Presbyterian Church, New York City, October 6: Rhapsody on Breton Themes, Fantasia, Saint-Saens; Echo, de la Tombelle; Largo, Handel; Andante Religioso, Parker; Air du Nord, Wolstenholme; Scherzoso, Cantilene, Offertoire, Grand Choeur, Rogers, October 13: At Evening, Buck; Festival Hymn, Bartlett; Berceuse, Delbruck; Second Symphony, Widor; Meditation, Gretchaninow; Fantasia, Parker; Pater Noster, Nocturne, Foote; Jubilate Deo, Silver.

DR. JOHN M'E. WARD, at St. Paul's Reformed Church, New Oxford, Pa., September 30: Concert Fantasia, Faulkes; Im Walde, Durand; Menuet, Beethoven; Prelude and Fugue, E minor, Bach; Le Canzonet, Elliot; (a) Largo, Handel; (b) In Twilight, Harker; Caprice, Crackel; Theme and Variations, Beethoven; Humoresque, Dvorak; Coronation March, "Le Prophète," Meyerbeer.

MR. H. S. SCHWEITZER, at Trinity Lutheran Church, Reading, Pa., October 13: Grand Choeur Dialogue, Gigout; Pastorale, Lemaigre; La Chasse, Fumagalli; Air for G string, Bach; Fantasia, E flat, Saint-Saens; Canzonet, E major, Johnson; Fugue, A minor, Bach; At Evening, Widor; Allegro Apassionato (Fifth Sonata), Guilmant; Priere et Berceuse, Guilmant; Finale (First Symphony), Vierne.

MR. FRANK S. DE WIRE, at St. Luke's Protestant Episcopal Church, Jamestown, N. Y., October 26: Prelude and Fugue, C minor, Bach; Evensong, Johnston; Intermezzo, Callaerts; Prelude in C sharp minor, Rachmaninoff; Grand Choeur in March form, Op. 84, Guilmant.

PROFESSOR SAMUEL A. BALDWIN, at the College of the City of New York, November 2: Sixth Symphony (Two Movements), Widor; Vorspiel, "Lohengrin," Wagner; Prelude and Fugue in D minor, Bach; Intermezzo lirico, Bossi; Lamentation, Guilmant; By the sea, Schubert; Finlandia, Sibelius.

MR. JAMES T. QUARLES, at Cornell University, Ithaca, N. Y., October 24: Finale (Symphony I), Maquaire; Chant Negre, Kramer; Andante Cantabile (String Quartet), Tschalkowsky; Reve D'Amour, Corbett; Pastoral Suite, Demarest.

ABRAM RAY TYLER, at Temple Beth El, Detroit, Mich., October 26: Prelude Symphonique (Op. 17, No. 1), Ward; Canon in B (Op. 56, No. 6), Schumann; Sonata in E minor (Op. 27), Piutti; Nocturne ("Midsummer Night's Dream"), Mendelssohn.

HERBERT E. STARR, A.A.G.O., at the First Baptist Church, Fremont, Nebraska, October 19: Fantasia, Freyer; "The Sandman," Alden; Menuet in G, Beethoven; Sonata in A major, Mendelssohn; Largo, Handel; Cradle Song and Prayer, Guilmant; Introduction to 3d Act, "Lohengrin," Wagner; "Pastorale," Hollins; Reve D'Amour, Corbett; March in F, Starr.

Reviews of New Music

THREE NEW ANTHEMS FOR CHRISTMAS OF THE FATHER'S LOVE BEGOTTEN.

Edward C. Bairstow.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Bairstow's anthem is founded on an ancient melody and begins with a chorus in 4/2 time for tenors and basses to the words "Of the Father's Love Begotten." This is followed by a short passage for all the sopranos, which leads into the full chorus. The work is well written, and will be found easy and effective, especially for a large body of voices.

THE SHEPHERD'S STORY. Clarence Dickinson. Text by William Morris.

London: Novello & Co. New York: The H. W. Gray Co.

An effective Christmas anthem for a trained choir. Short solo passages for tenor, bass and soprano with a refrain, "Nowell! Nowell!" in six parts. It is written to be sung without accompaniment, and will make a brilliant number on a Christmas programme.

THE HERALDING STAR. J. Sebastian Matthews. Words by the Rev. N. H. Adye Prichard.

London: Novello & Co. New York: The H. W. Gray Co.

A carol-anthem opening with a short passage for tenors and basses followed by the full chorus, with a chorale movement which can be sung by a quartet or chorus. A charming composition, which should have a wide popularity, as it can be sung effectively by a large or a small choir.

PASSACAGLIA AND FUGUE. Daniel Gregory Mason.

London: Novello & Co. New York: The H. W. Gray Co.

The above forms No. 37 of the "St. Cecilia" Series for organ. The Passacaglia is based upon a well-wrought eight-bar theme, which is enunciated by the pedals and developed with considerable skill. Many of the variations are "pianistic" in character, double thirds and sixths being sprinkled freely throughout the score. There is no doubt that the piece will be frequently played, as it contains many passages which the up-to-date recitalist loves to play—and if well done they will certainly astonish the listener. The fugue, the subject of which is built somewhat after the manner of Bach's well-known "D minor," is rather slight in texture, but there are many points of interest, especially in the treatment of the manual parts. The subject of the Passacaglia, this time in the major key, forms, with its pedal counterpoint, a fitting and brilliant climax to a very worthy piece of music.

LEGEND. Harvey Grace.

SUITE ANCIENNE. F. W. Holloway.

FANTASIA AND FUGUE. C. H. H. Parry.

INTERMEZZO. J. Stuart Archer.

London: Novello & Co. New York: The H. W. Gray Co.

The Legend is a simple melody, for the solo stops of the organ, cleverly enlivened by an Allegro Marziale, a bold movement, which is carried to its conclusion in a vigorous and successful manner. Mr. Holloway's "Suite" contains four movements: a Prelude Chorale, which is distinguished by reason of massive chord writing and some good counterpoint for the pedals; a Courante, en forme de Canon, an attractive theme, which sustains interest throughout its six pages, and affords plenty of opportunity for tasteful registration; a Duo for two manuals (played by one hand) with an old-time flavor, and "Finale alla Fuga," built to some extent upon the opening number of the series. Sir Hubert Parry's

Fantasia and Fugue is a fine piece of writing, well calculated to tax the powers of the artist. Bravura passages, imitative writing and fine chordal passages abound, but all are quite "organic," and the Fantasia, at least, reflects the spirit of Bach. It is a fine work, specially to be commended. The fugue is built upon a simple subject, but the development is the work of a master. It would afford a fine study in phrasing. The Intermezzo is emphatically a recital piece, replete with solo passages, dainty effects, and clever contrasts. All the numbers are included in Original Compositions for the Organ, New Series.

COME AND HEAR THE ANGELS. Charles H. Lloyd.

London: Novello & Co. New York: The H. W. Gray Co.

Dr. Lloyd's carol is for trebles in unison with parts for a quartet (soprano, alto, tenor and bass), which is designed to be sung "outside," or in a different part of the building from which the trebles sing. It is a good idea, and well deserves a trial.

TE DEUM LAUDAMUS. Dom S. Gregory Ould.

London: Novello & Co. New York: The H. W. Gray Co.

This is the ancient setting, in Latin, as sung by the Roman people. It is arranged for antiphonal singing and suggestions are made as to its most effective performance.

MISSA SIMPLEX. Francis Burgess.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Burgess explains that this setting is taken from an old choir book in the British Museum, which is supposed to have come from St. George's Chapel, Windsor. It is the first known transcription of the traditional Plainsong to the English Communion Office, probably made for the opening of King Edward VI's Parliament in 1547, at which time the choral portion of the office was sung in English for the first time. The editor, in his preface, says that the historic significance of this setting can hardly be overestimated. It is three years older than the well-known setting of Merbecke, but it never forsakes the traditional melodies of the Church for original composition, as Merbecke's did. It is interesting to note that the melody of the Creed had a continuous English tradition of some seven hundred years behind it at the time when the transcriber took it in hand in the sixteenth century. The text of this edition is English, and it will undoubtedly prove useful in places where a simple type of service obtains.

A SUPPLICATION. Robert Coverley.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Coverley's setting of Burton Baldry's love song is a broad melody with a piano accompaniment, which lends admirable support to the voice. It is published in high and low keys.

SUNSET. H. Elliot Button.

London: Novello & Co. New York: The H. W. Gray Co.

This is the old evening hymn by Twells, "At Even, Ere the Sun was Set," set to an expressive melody for a medium voice, the compass being within an octave, F to F. It has the advantage of a well-made violin obbligato.

OFT IN THE STILLY NIGHT. Traditional.
I KNOW A MAIDEN. Philip James.

A WET SHEET AND A FLOWING SEA. Clifford Demarest.

CAVALRY SONG. Clifford Demarest.

London: Novello & Co. New York: The H. W. Gray Co.

The favorite old melody is arranged for baritone solo and men's chorus (two tenors and two basses) by George Matthew, the chorus being "hummed" throughout. Longfellow's "I Know a Maiden Fair to See" is a madrigal for four mixed voices, daintily written and easy of execution. Mr. Demarest's two songs are for two tenors and two basses (chorus). Both are vigorous, full of movement and quite melodious.

OH! FOR A CLOSER WALK WITH GOD. Myles B. Foster.

London: Novello & Co. New York: The H. W. Gray Co.

The popular anthem is here arranged by the composer as a solo for low or medium voice. In its new dress it loses none of its effectiveness, and it will receive a warm welcome from singers who require solos for church use.

LITTLE BROTHERS

LAMENT

LULLABY

Colin Taylor

London: Novello & Co. New York: The H. W. Gray Co.

These three numbers, all unison songs suitable for school use, are selected from "The Months," a Pageant, words by Christina Rossetti. They are descriptive of the months of August, September and November. All are melodious, easy of execution and suitable for school concerts or recitals.

THE CHERUBIC HYMN. A. Gretchaninoff.

London: Novello & Co. New York: The H. W. Gray Co.

A hymn from the Russian Liturgy of St. John Chrysostom, the words translated and adjusted to the music by Charles Winfred Douglas, Canon of Fond du Lac. The composition is for a cappella singing and requires eight voices. It is certain that the music is effective and purely vocal, but basses who can sing low D are a necessity in order to secure the effect intended.

MAKE US STRONG. F. Nagler.

SLUMBER SONG OF THE INFANT JESUS.

F. A. Gevaert.

London: Novello & Co. New York: The H. W. Gray Co.

The first number is an eight-part chorus suitable for missionary and similar services. It is a spirited song of four pages, not difficult to sing. Gevaert's attractive little composition, which was very popular last season in its original form, a four-part Christmas carol, is here arranged by Clarence Dickinson for two sopranos and alto, chorus without accompaniment.

O LORD, I WILL PRAISE THEE. Hugh Blair.

London: Novello & Co. New York: The H. W. Gray Co.

This anthem, a fine one indeed, was composed for the closing service of the Gloucester Festival, 1913. It is laid out for four-part chorus and bass solo, with interspersed portion for a chorus of two sopranos and alto. The chorus parts are particularly brilliant, and should make a great effect. There is no doubt that choirmasters who are willing to spend sufficient time on rehearsals will be well repaid by the results, as the music affords scope for vocal display.

EX QUO OMNIA. William Sewell.

London: Novello & Co. New York: The H. W. Gray Co.

This is a Thanksgiving antiphon in four parts for chorus, with organ accompaniment. It is vigorous in style and contains excellent part writing.

Suggested Service List for January, 1913**The Circumcision of Christ. January 1**

Te Deum in A.....Schwarz
 Benedictus—Chant
 Jubilate—Chant
 Introit, O Holy Babe.....*Mackenzie*
 Offertory, Behold My Servant.....*Bridge*
 Communion Service in D.....*Worth*
 Magnificat } in G.....*Vincent*
 Nunc Dimittis }
 Anthem, In Christ Dwelleth.....*Goss*
 Offertory, In Christ Ye are Circumcised.....*Macfarren*

Second Sunday after Christmas. January 4

Te Deum in C.....*Roland Smart*
 Benedictus in Eb.....*Hadley*
 Jubilate—Chant
 Introit, Break Forth into Joy.....*Alcock*
 Offertory, Arise, Shine.....*Thos. Adams*
 Communion Service in Eb.....*R. Smart*
 Magnificat } in D.....*Woodman*
 Nunc Dimittis }
 Anthem, There Shall Come a Star.....*Harris*
 Offertory, In a Stable Lowly.....*O. King*

The Epiphany. January 6

Te Deum } in Bb.....*King Hall*
 Benedictus }
 Jubilate }
 Introit, Behold the Lord.....*Thorne*
 Offertory, O Taste and See.....*Goss*
 Communion Service in C.....*King Hall*
 Magnificat } in Bb.....*King Hall*
 Nunc Dimittis }
 Anthem, I Desired Wisdom.....*Stainer*
 Offertory, There Shall a Star.....*Mendelssohn*

First Sunday after Epiphany. January 11

Te Deum } in F.....*Henry Baker*
 Jubilate }
 Benedictus—Chant
 Introit, Arise, Shine.....*Elvey*
 Offertory, O Send Out Thy Light.....*Macfarren*
 Communion Service in F.....*H. Baker*
 Magnificat } in F.....*H. Baker*
 Nunc Dimittis }
 Anthem, The Grace of God.....*Barnby*
 Offertory, Thou Wilt Keep Him.....*Ham*

Second Sunday after Epiphany. January 18

Te Deum } in Bb.....*Stanford*
 Benedictus }
 Jubilate }
 Introit, Let Every Soul be Subject.....*Stainer*
 Offertory, Ponder My Words.....*Culley*
 Communion Service in Bb.....*Stanford*
 Magnificat } in Bb.....*Stanford*
 Nunc Dimittis }
 Anthem, I Will Magnify.....*Goss*
 Offertory, O Come Before His Presence.....*Martin*

Conversion of St. Paul**Third Sunday after Epiphany. January 25**

Te Deum } in E.....*Barnby*
 Benedictus }
 Jubilate }
 Introit, And Paul Came.....*Mendelssohn*
 Offertory, Lovely Appear.....*Gounod*
 Communion Service in E.....*Barnby*
 Magnificat } in E.....*Barnby*
 Nunc Dimittis }
 Anthem, I Know Whom I Have Believed.....*Macfarren*
 Offertory, Now We Are Ambassadors.....*Mendelssohn*

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Editorials

THERE will be brave doings at the Panama-Pacific Exposition. Already we are informed by a letter mailed from Los Gatos, Cal., that "Europe's music centres are stirred over the American Paganini's challenge." The American Paganini turns out to be Mr. Carl Lanzer. He has "stirred a hornet's nest with his world's famous challenge to the violin players of the world to meet him in open contest at the Panama-Pacific Exposition at San Francisco

in 1915." Mr. Lanzer has already challenged Mr. Kubelik, and named as weapons fiddle-bows. "The world's most noted violinists are hearing from Uncle Sam's great wizard of the bow every day." Mr. Kreisler should have his mail retained until his tour is over lest his nerves be upset. Mr. Ysaye perhaps has already received his challenge and is diligently practising. There is this postscript: "Like the great Mollenhauer, Withers and Ole Bull, Lanzer does not believe in managers." Withers? Why Withers? "Let the galled jade wince, our Withers is unwrung!" Hooray for America! Mr. Lanzer's "challenge number," by the way, is his own "Fantasie characteristic."

AND there is a violinist in Pennsylvania that should be encouraged. He sends out circulars, or rather letter-heads, in which he informs the public that he is "second to none in the public's eye. Now sober and reliable." However stormy his past, he can to-day be trusted with a fiddle; nor is he improvident, a scatterer, reckless. In the upper left-hand corner of the letter-head is the motto: "Terms C. O. D."

WE SPOKE not long ago of a Futurist concert in Italy at which noise-producing instruments were heard in a symphonic work. An Italian now gives an account of a concert he heard at Signor Marin-

etti's house in Milan, a private concert with an audience of about fifty, nearly all of them musicians. The inventor of the Futurist music is a sworn admirer of Signor Marinetti, the entertaining gentleman who believes that Art is "gasping for breath in the dusty atmosphere of libraries, academies and museums." When he discusses Futurism, either to rising young Futurists at Milan or London, "his whole being vibrates with excitement, his strong voice breaks and quivers, his small, dreamy eyes flash threateningly on the indiscreet unbeliever, and his arms enjoy a perfect orgy of gesticulation." He is evidently not a restful person. Signor Marinetti is the ingenious person that would free words from the fetters of grammar and syntax.

THE inventor of Futurist music is Signor Russolo, and he believes that noise is an element of modern art, as it is an element of modern life. Richard Strauss made a step in the right direction when he wrote "Salome," and a long stride when he wrote "Elektra." He also invented two noise-producing instruments, but more are imperatively needed. Signor Russolo has invented nineteen. They look like huge gramophones. They are boxes of cardboard or wood, containing drum-skins, wooden discs, brass plates, or bagpipes, and they are all set in motion by hand spikes. We gave the names of some of these instruments, but were not then acquainted with the gargling-box, the gnawing-box or the roaring-box. They were all used in the performance of Signor Russolo's "Awakening of the Metropolis." We are fortunate in being able to give a synopsis of the musical contents:

"At first a quiet, even murmur was heard. The great city was asleep. Now and again some giant snored portentously and a newly born child cried, then the murmur was again heard, a faint noise like breakers on the shore. Presently a far-away noise rapidly grew into a mighty roar. I fancied it must have been the roar of the huge printing machines of the newspapers. I was right, as a few seconds later hundreds of vans and motor lorries seemed to be hurrying toward the station, summoned by the shrill whistling of the locomotives. Later the trains were heard, speeding boisterously away; then a great flow of water seemed to wash the town, children cry-

ing and girls laughing under the refreshing shower. A multitude of doors was next heard to open and shut with a bang, and a procession of receding footsteps intimated that the great army of breadwinners was going to work. Finally all the noises of street and factory merged into a gigantic roar, and the music ceased."

There should have been one recitative and aria at least: the solo of a business man complaining at breakfast about the coffee.

IN NOVEMBER the Great Eastern Railway Musical Society, founded five years ago by Mr. William Johnson Gallo-way, gave a concert in London, and on that occasion "The Men of the Line," a descriptive railway piece for male voices and orchestra, was performed. The music was written by Hubert Bath. The overture describes the bustle and commotion of a crowded station. It appears that the cantata is both humorous and pathetic. So, in the good old days, when a vaudeville in this country was called a variety-show, there were "serio-comic" vocalists, chiefly importations from London. The *Pall Mall Gazette* assures us that there is a good deal of humor in these lines:

"I say, guard—
Some of us want to smoke,
The ladies have raided the smoking-car,
And this is beyond a joke:
The only vacant part of the train
Is the one for Ladies Only;
May we go there, for a change of air,
With our pipes and chance of being lonely?"

This is about as funny as a railway accident or Bach's "Coffee" Cantata. We should prefer to hear the music that depicts the attempted flight of a forger and his arrest, or even the tone-picture of a mother parting from her son, who goes to seek his fortune abroad.

MEANWHILE Mr. John Powell goes about playing his "Sonate Psychologique," based on the text "The wages of sin is death." (Artemus Ward wrote in the early years of the Civil War: "The wages of sin is death and postage stamps.") The four movements are entitled: "Struggle; Yielding; In the Clutches; Thanatopsis." It is a disappointment after reading this to learn that his composition is in the strict sonata form of the last century.

THE *Daily Telegraph* (London) wonders why Mr. Wilhelm Backhaus masquerades in the United States as Mr. Bachaus. "Sir," said Dr. Johnson, "you may wonder." Wild horses could not drag from us Mr. Backhaus's awful secret.

Is the compiler of musical gossip for this London journal really thick-headed? He reads in an American journal the programme, "All English Programme," of Mr. Evan Williams, and wonders why it is "all English," for there are songs by Handel, Schubert, Beethoven, Brahms and Augusta Holmès. Does it not occur to the compiler that "all English" may have been a Futurist's statement to the effect that all the songs were to be sung in English?

Mr. von Warlick's aim in London was to illustrate by modern German songs the "emotional, psychological, and philosophical side of the German music-maker; to represent the emotional experiences of a subjective composer, a true *Künstler-seele*." In other words, Mr. von Warlick and Mr. Williams both sang songs, the former in German, the latter in English.

And now Mr. Francis Grierson is with us, the "psychic pianist," and we read that his forte is "his ability to make improvisations, some of which have been described by critics as almost impossible." Mr. Grierson lost this gift ten years ago, but he found it again. Hard luck!

MR. GEORGE H. SHAPIRO as long ago as December, 1912, gave it as his opinion that women players of stringed instruments were a necessity in an orchestra of the first class. On November 16, 1913, the Shapiro Symphony Orchestra gave the first of a series of concerts in London, and there were twenty-five female players of strings. We are also informed that Sir Henry Wood has six or seven women in his orchestra.

There were women in Colonne's Orchestra long before Mr. Shapiro claimed that he was the first to recognize "the artistic rights of women" in connection with the orchestra. In the little pamphlet, "Trente ans de Concerts" (1873-1903), published in 1903 by the management of the Colonne Concerts, we note among the twenty-two first violins four women; there

were four among the seventeen second violins; one viola out of thirteen violas; and the two harpists were women. Were there not women in the orchestra of the Moody-Manners Company? Was there not once a female oboist in the orchestra of the Carl Rosa organization?

OUR old friend, Miss Ethel Smyth, who now signs herself "Ethel Smyth, Mus. Doc.," found that there was a new "quality of sound" in Mr. Shapiro's orchestra, the strings of which were equally divided between man and women. She reminds the world that "delicacy of nerve and spiritual intensity are the twin parents of tone and muscle has nothing to do with it." She quotes Brahms as saying: "What a bore that the person who plays my violin concerto best should be a woman!" He referred, Miss Smyth says, to Marie Soldat.

And when and to whom did Brahms make this speech? As a matter of fact Brahms admired greatly the young violinist's talent, recommended her to Joachim and others, and when she played the concerto for the first time in Vienna (March 8, 1885), he cried out joyfully from the gallery: "Isn't the little Soldat a trump? (*Ein ganzer Kerl?*) Isn't she a match for ten men? Who will play it better?" (See "Johannes Brahms," by Max Kalbeck, III. 1. page 158.)

MISS SMYTH believes in women fiddlers in the orchestra because "in spiritual regions, as she is just beginning to suspect, woman, perhaps, digs deeper than man." "This new glow, this finish and smoothness, this blend of sensuous charm and rhythmic energy . . . what is it but the 'feeling' of woman blending as it should with that of man?" And she adds that she would not go across the street to hear Mendelssohn's violin concerto played even by Kreisler, "for one knows exactly what will happen, a thrice told tale admirably related in the traditional style." But when she heard the young Russian violinist, Lena Kontorovitch, and marked her "easy, dreamy, rich rendering," it was as if she had never heard the music before. "The great idea of a master cast in a new mould by a gifted woman."

HERE are one or two good female orchestras in this country. As a student in Berlin in the eighties we heard the traveling women's orchestra of Vienna. There was one in London, the "Femina," a few years ago. This is no new thing. The Duchess of Ferrara had her own orchestra, composed of women. Way back in the sixteenth century Count Baldassare Castiglione put into the mouth of the Lord Julian, at the Court of Urbino, this speech: "Since I may fashion this woman after my mind, I will not only have her not to practise these manly exercises so sturdy and boisterous, but also even those that are meet for a woman. I will have her to do them with heedfulness and with the soft mildness that we have said is comely for her. And therefore in dancing I would not see her use too swift and violent tricks, nor yet in singing or playing upon instruments those hard and often diversions that declare more cunning than sweetness. Likewise the instruments of music which she useth (in mine opinion) ought to be fit for this purpose. Imagine with yourself what an unsightly matter it were to see a woman play upon a taber or drum, or blow in a flute or trumpet, or any like instrument, and this because the boisterousness of them doth both cover and take away that sweet mildness which setteth so forth every deed that a woman doeth."

NOT long ago we alluded to Sir Fred-eric Cowen's "My Art and My Friends." He is evidently not in sympathy with the modern movement. He looks forward in hope for the day when "the present hysteric palpitation will have calmed down and the world of music will once more begin to breathe peacefully." He is still strong for the ballad. "A simple poem set to simple melodious music is surely better and capable of making its way more directly to the heart than a vague wandering about of unvocal passages, coupled with unexpected discords and inharmonious sounds in the accompaniment."

The choir will now sing "The Better Land."

THE days go gliding swiftly by, and how many remember William Ludwig, one of the best Vanderdeckens in Wagner's opera, dramatic in oratorio? In Grove's Dictionary he is condemned to the Appendix,

and the account of his life is scanty. An entertainment for his benefit was given in London December 8, when many leading artists did him honor. A malignant growth compelled the excision of the right vocal cord in his throat. Strange to say, after the operation, which saved his life, the cord has grown again. Mme. Materna began as an operetta singer. Ludwig, years ago, was at the old Gaiety Theatre. John Hollingshead, in his entertaining memoirs, "My Lifetime," mentions Ludwig as a junior member of his company in 1870. When Carl Rosa offered him an operatic engagement he did not want to take it, or to give up his minor position at the Gaiety. "He was the first member of the company," says Hollingshead, "that I had to 'talk to like a father.'" Think of Ludwig, whose piety was so pronounced that we have seen him reading a prayer-book while he was not busy in "Elijah," taking part in Lecocq's "Cent Vierges." A most dramatic singer, imaginative, sincere, he unfortunately suffered from a tremolo.

PROFESSOR D. C. MILLER, of Cleveland, after experiments made with flutes of wood, rubber, glass, brass, German silver, silver and gold, says that the gold flute is distinctly superior. On the other hand, Victor Mahillon, of Brussels, long ago concluded after carefully conducted experiments, that the material of a trumpet had nothing to do with the quality of sound, and his conclusions have been accepted by leading writers on acoustics. The late Alexander Guilmant maintained that the material of organ pipes did not affect quality of sound in any way: that it did not matter whether a pipe were constructed of gold, wood, composite metal, porcelain, provided the other conditions affecting the column of air were the same.

AS Baudelaire influenced composers? We do not ask whether composers have set music to some of his poems, for we all know that Debussy, Duparc, Charpentier, Loeffler, not to mention others, have endeavored and not vainly to enlarge the beauty of the verse. But Mr. G. Turquet-Milnes, in his book "The Influence of Baudelaire in France and England," finds traces of the Baudelairean spirit in modern music. The

poet himself wrote: "I have often heard it said that music could not boast of translating anything whatsoever with the same certainty as words or painting. This is true up to a certain point, but it is not quite true. It translates in its own way and by the means at its disposal. In music, as in painting and in writing, there is always a gap filled in by the imagination of the hearer. The really surprising thing would be if sound could not suggest color, if color could not give an idea of melody, and if sound and color were unable to translate ideas; since things have expressed themselves by means of a reciprocal analogy from the day on which God pronounced the world a complex, indivisible tonality." Then there is Baudelaire's essay on Wagner with special reference to "Tannhäuser" in Paris.

MR. TURQUET-MILNES argues that the Baudelairean influence is shown in the attempt to translate into music a certain idea, and that idea only, to produce "a literary sensation through music." He cites the symphonic poems of Strauss. He mentions "Elektra" by the same composer, which with the exception of the meeting of Orestes and Elektra is merely "the impression of terror from beginning to end." There is in Strauss's music the Baudelairean aim at "astonishing," at making the bourgeois sit up. Yet, as Mr. Machen has observed, the production of sensation is not necessarily art. A woman receives a telegram telling her that her husband has been killed in a railway accident. "She experiences a sensation, an emotion of the strongest order, but the telegram is not art."

The sensation of Debussy is of a far gentler type, "far more impressionist." Yet Mr. Turquet-Milnes believes that when Debussy writes "series of discords which produce a strong protesting thrill from our nerves," the composer yields to a pure desire to astonish. This series is not one of discords to many ears, nor do we agree with the author in thinking that Debussy is then simply anxious to astonish. He has found out his own, individual speech.

When we hear the Prelude to "L'Après-midi d'un Faune," "there is nothing contemplative in our state of mind then, or very little; it is pathological only." Speak for yourself, sir. Take twin brothers, both sensitive to

music. It is impossible that they should hear music exactly in the same way. And has Debussy banished passion for the sake of his art-for-art theory? Mr. Turquet-Milnes thinks so. "Hence the coldness of his music, the continual impression of artificiality—neither of which qualities makes for durability." Then there is no passion in "Pelléas et Mélisande"; the music is cold. It may be to Mr. Turquet-Milnes, who mistakes screaming for emotion, and caterwauling on the 'cello for sensuous expression.

MADAME HOPE SQUIRE and Mr. Frank Merrick, pianists, gave a concert in Manchester (Eng.) late in November, and the programme contained this information: "The concert-givers feel that there is so much difficulty in listening to unfamiliar music with an absolutely open mind that they are venturing on the experiment of withholding the names of the composers whose works are presented this evening, not with any idea of mystifying the listeners, but in order to give the music greater freedom to make its own appeal." There is something in this idea, although the idea itself is not wholly new. We believe that a good many years ago a pianist in Boston tried the experiment. We all remember the trick Berlioz played with his "Childhood of Christ," attributing it to an ancient composer. For once his music won immediate praise.

In connection with this subject we note with pleasure the attitude taken by certain critics toward Debussy's suite "Printemps." They rejoice in the fact that his style is now more "normal" and simpler. This suite was written in 1886 and sent as one of his *envois* from Rome; but it was first published in an arrangement for the pianoforte (four hands). Not long ago Debussy revised it, and the first performance as an orchestral piece was at Paris last April.

JOAN OF ARC," by Mr. Raymond Roze, is said to be largely reminiscent, and it is thought that the opera will not have a long life. It is a curious fact that no composition, operatic or orchestral, inspired by the story of Joan is of supreme worth; yet these compositions are innumerable, and now Mr. Enrico Bossi has tried his hand at an opera, some say an oratorio, based on this subject.

Luigi Lablache

By FRANCIS ROGERS

This is the first installment of a series of articles on great singers of the past. Mr. Rogers, a singer of note himself, has always been interested in the history of the famous exponents of the art, and has collected a quantity of data which will be of undoubted interest to our readers. The next article will tell of Manuel Garcia (born 1775) and his son of the same name (born 1805).

EDITOR.



WHO was the greatest singer that ever lived?" "Don't you suppose that Caruso is the greatest tenor the world has known?" "Is Melba's voice as lovely as Patti's was?" One frequently hears such questions as these, but one never hears a satisfactory answer to them, for the excellent reason that no satisfactory answer is possible. Singers, like actors and orators, and unlike painters and sculptors, leave no records of their art behind them. Their song once sung may linger for a while in the memory of their hearers, but it is, after all, only a memory, pretty sure sooner or later to fade into oblivion. The phonograph, wonderful machine though it be, can never reproduce anything more than the cruder and more obvious qualities of a singer's voice and art, and leaves unrecorded the personal magnetism and the thousand subtleties that are the secret and essence of a great singer's power over his audience. The only knowledge or opinion we can have of a voice that we have never heard is that derived from hearsay, and it has all the vagueness and unreliability that is characteristic of hearsay.

Nevertheless, it is interesting to rummage in the dusty volumes of musical history and reminiscence and to exhume the estimates of old singers as recorded by their contemporaries. Although a singer's fame is fleeting, we find in musical history the names of a score or two of singers who, by means of their voices and their art, made upon their own generation such a profound impression that their fame and triumphs have come down to us with a completeness of description that enables us to form for ourselves some sort of understanding of their great qualities.

Of all the singers of the nineteenth century none has left behind him such a fragrant and delightful memory as has Luigi Lablache. Big in voice, stature, mind and heart, rich in musical and histrionic talent, he was the dom-

inating personality whenever and wherever he sang. To hear him was to provide one's self with a never-fading memory of complete musical satisfaction; to know him personally was to love and to admire him.

Lablache was born in Naples in 1794, and died in the same city in 1858. His father, a French merchant, had been driven from his home in Marseilles in 1791 by the Revolution; his mother was Irish. His musical gifts showed themselves early, and as a child he was taught the elements of music, as well as singing, at the Conservatorio della Pietà dei Turchini in Naples. In addition, he developed considerable skill in the playing of stringed instruments, and might well have had a successful career as a violinist or 'cellist, if his voice had not led him into operatic paths. The soundness and thoroughness of his early musical training were of great value to him all through his life. In 1809, when he was fifteen, he sang the contralto solos in the performance of Mozart's Requiem, given in Naples on the death of Haydn. Shortly afterwards his voice broke and within two or three years developed into a truly magnificent bass.

As a boy, Lablache was full of mischief and good spirits, and but little disposed towards study and hard work. His great passion was for the stage and no less than five times he ran away from the conservatory, in order to take part in operatic performances in small theatres. Each time he was brought back in disgrace, but in 1812 he was graduated from the conservatory and made his debut in "La Molinara," by Fioravanti, at the San Carlino Theatre in Naples, a small opera house where they gave two performances a day. At this time, too, he married Teresa Pinotti, the daughter of an actor, who, in the course of a long wedlock, not only bore him thirteen children, but also exercised a thoroughly beneficial influence on his life. Perceiving the excellence of his natural parts, she awakened in him a whole-hearted ambition to develop them to their utmost, which within a very short time placed him on the very pinnacle of operatic success, and kept him there until old age.

Just a hundred years ago, in 1813, he made his real professional debut in Palermo in the now forgotten opera of "Marc Antonio," by Pavesi. It is a delight to pause for an instant at this point and to try to picture to ourselves

this radiant youth on the threshold of a career in which every early promise was fully realized in the mature artist. At his birth only good fairies had presided; the bad ones all stayed away! Lablache was very tall and nobly proportioned. His head was large and well-shaped; his features clean-cut and expressive. His voice, both powerful and flexible, ranged from the E-flat below the bass staff to the E-flat above. It could be dramatic or tender, majestic or humorous, a trumpet or a 'cello. As a comedian Lablache was inimitable. His laugh alone, full-throated and hearty, was enough to put a theatre in lasting good humor. His comic play, while never descending to buffoonery, was incomparably laughable. On the other hand, he could play tragic parts with true pathos and Olympian dignity, his superb physique lending itself perfectly to such impersonations. What wonder that, with such a combination of natural gifts and cultivated talents, his career during the next forty years should have been but one long series of triumphs in all the great opera houses in Europe!

After several years in Italy he filled his first operatic engagement in Vienna, where, incidentally, in 1827 he sang the solo bass part in Mozart's Requiem after the death of Beethoven—the work in which he had sung as a child, eighteen years before, when Haydn died. In 1830 he sang for the first time in both Paris and London. During the next twenty years it was his custom to pass a portion of each year in these two cities, visiting between times some of the other important European opera houses. For several seasons he sang in company with Grisi, Rubini and Tamburini—a quartet of singers never equalled in the interpretation of the music of Rossini, Bellini, and Donizetti.

Voice, physique, musicianship and histrionic talent seem never to have been blended so happily in any singer as they were in Lablache. If there were weak spots in his equipment I do not know what they were—his contemporaries do not appear to have discovered any. His most famous rôles were in "L'Elisir d'Amore," "Don Pasquale," "La Rinegata," "La Cenerentola," "Il Matrimonio Segreto," "Semiramide," "La Gazza Ladra," "Norma," "Anna Bolena," "Zaira," "Il Barbiere di Siviglia," "Moise," "I Puritani," and "Don Giovanni." Most of these operas are merely names to us nowadays, but we can easily picture him in

the still familiar "Don Pasquale" and "Il Barbiere," as well as in what was one of his most famous impersonations, Leporello in "Don Giovanni." If he had been born forty years later what a Hans Sachs, what a Wotan and what a Falstaff he would have made!

Lablache retained his voice practically unimpaired till he was quite sixty years of age, although he grew so corpulent as to become towards the end all but immovable. Indeed, in his later days he used to sit in a capacious chair placed in the center of the stage and sing his music without attempting to rise to his feet. The incongruity of a *basso buffo* singing his part from a fixed point on the scene must have been striking, but Lablache was a privileged person with the public and at liberty to sit or stand, just as he pleased, provided only that he would lend the luster of his voice to the musical performance. His death was mourned universally, and left vacant in the operatic world a place that has never been completely filled.

The size and sonority of Lablache's voice were its most obvious characteristics, of which many stories are told. Once, it is said, his wife was awakened at night by the sound of what she took to be the notes of the fire-tocsin—it was only her husband uttering in his sleep the staccato notes in a duet from "Puritani," which he had been singing with Grisi that same night. His upper D was a stupendous note, with which, in great dramatic climaxes, he used to split the ears of the groundlings. But he never used the full strength of his voice at inappropriate times; with unerring taste and skill he always adjusted its power and quality to the artistic necessities of the situation.

This trumpet-like D of his used to recall to the veterans the same note in the voice of Cheron, the glory of the Paris Opera towards the end of the eighteenth century. Cheron by merely blowing into a glass goblet could crack it; by singing into it his great D he burst it into a thousand pieces.

Lablache was famous for his skill in selecting and wearing costumes and took the greatest pains in regard to all the details of make-up. On the stage he seemed to be a real person and never had the unnatural, upholstered look so common to opera singers in costume. Whether in comedy or in tragedy, until his size became excessive, his appearance was al-

ways harmonious with the ideal stage picture.

Although not an educated man in the usual sense, he managed to acquire a great deal of general information which, combined with his innate good sense, geniality, humor and tact, made him a welcome guest in the best society everywhere. Emperor Alexander II of Russia was most cordial in his relations with him, and Queen Victoria, who at one time studied singing with him, mentions him in her published diaries with affection and esteem. Until his day it had been the custom in England at musical parties where professional musicians performed to stretch a cord across the drawing-room in order to separate the musicians from their hearers of the social world, to segregate, so to speak, the goats from the sheep. One evening, after Lablache had sung, he was talking with somebody on the other side of the cord. Suddenly and unostentatiously he reached down, untied the cord and dropped it quietly on the floor. The tradition was broken once for all. The cord was never stretched again in London.

Of Lablache's great size and strength there are innumerable stories. One day, in the course of a wearisome rehearsal, he reached lazily into the orchestra, seized a double bass by the neck with one hand, lifted the instrument from the ground at arm's length, held it there for a minute or two, and then replaced it gently, all as easily as if he had been playing with a walking-stick. Often, as Leporello, he would tuck the importunate and squirming Masetto, though a full-sized man, under his arm and carry him off the stage without the least apparent effort.

His sense of humor was delicious. He was once lodging in the same hotel in London with General Tom Thumb. A lady who was anxious to make the midget's acquaintance called one day at the hotel and, by mistake, knocked at Lablache's door, which was opened by the gigantic singer himself. Somewhat startled, the lady said:

"I should like to see General Tom Thumb, if you please."

"I am he," answered Lablache in his deepest voice.

"Oh! but I thought he was a very small man?"

"So I am, Madam, when I am on exhibition, but when I am at home I always make myself comfortable."

Many men and women have been born well equipped for a singer's career, but have been content to win the easy successes that come in youth to such as they and cease when youth ceases. Others, but poorly endowed by nature, have, by means of unsparing, intelligent labor, achieved for themselves honorable niches in the musical Hall of Fame. Lablache is almost unique in that, despite his royal inheritance of talents, he never during his long career relaxed his effort to bring his art to the full flower of perfection, and, in consequence, attained to an artistic excellence that has seldom been equalled in the history of song.

Will M. Jacques Rouché, as manager of the Paris Opéra, bring back its ancient glory? He has stated that it will be his aim to banish "bastard Munich art" and to restore to French singers, French composers, and French scenic artists the prestige which is their due. "His personal fortune, derived from a great perfumery business, enables him to carry out his tastes without fear of consequences at the Théâtre des Arts. The situation is different at the Opéra." Mr. Charles Dawborn ascribes the trouble at the Opéra to its political foundations. "Behind each note of the prima donna, behind each figure in the orchestra, is the grinning mask of a politician. . . . Whether M. Rouché, despite his great artistic qualifications, will be able to overcome the intrigues of powerful favorites and cramping customs, which are the enemies of reform, remains to be seen."

One hears much in these days about the "artistic temperament." Dr. C. W. Saleeby, a noted medical writer, protests that the phrase is grossly abused, being used to palliate or to glorify the fact that certain sorts of people can never be relied upon to keep their promises, are selfish and unpunctual, never try to keep their temper, forget to pay their bills and are jealous of each other and of everybody else. Dr. Saleeby declares that if any study of temperament is to be worth anything, it must be placed on a physiological basis. It is said that a man is sanguine when his veins are full of blood, phlegmatic when there is too much mucus or phlegm in his system, melancholy when his liver produces black bile. Dr. Saleeby asserts that temperament is largely affected by the activity of the thyroid gland in the neck. Is it not possible, then, to judge of a pianist's or a singer's "temperament" by an examination of this gland?

Concerts of the Month

BOSTON SYMPHONY ORCHESTRA

THE Boston Symphony Orchestra made its first visit to New York on November 6, beginning its twenty-eighth season. It comes more firmly intrenched than ever in the admiration of New York music-lovers. Nor has the orchestra ever more fully deserved this admiration and esteem, for it has never played more superbly. Dr. Karl Muck returns as its conductor, and there are a number of new faces to be seen among the players. But the quality of its performance has not changed; it is a quality of perfection in tone, in balance, in pliability and flexibility under the conductor's hands, in sheer beauty in every particular.

There was no solo performer at this concert. The programme began with Beethoven's seventh symphony, of which there was no new revelation and no new "reading." It was Beethoven's music as understood by the highest intelligence, sympathy, and devotion, played as Beethoven conceived it, with consummate skill and an entire command of all his requirements; and this is even better than a "reading." It was followed by Brahms's "Tragic Overture," a piece that rarely appears upon orchestra programmes. It is music of a certain outward austerity; profound in feeling, and mirroring, as one of its critics has said, the grandeur, the loftiness, the deep earnestness, of tragic character. It is not necessary to connect it with any particular drama, as some have insisted upon doing; for the music stands for itself and is complete by itself, and speaks with an eloquence that Brahms has not often surpassed.

There was a more popular kind of brilliancy in Liszt's sonorous and melodious symphonic poem "Les Préludes"; and the programme was ended with Wagner's overture to "The Flying Dutchman."

At its afternoon concert Dr. Muck gave another exemplification of his ideas about unity of style in programme-making in the programme for this concert, which consisted en-

tirely of modern compositions. The symphony was Glazunow's fifth.

There is in it the skill of a master of orchestration and a musician accomplished in the technical resources of his art, in thematic elaboration and formal structure. He must have tunes that win their way speedily, even if he helps himself with charming frankness from Verdi or Wagner. His first two movements are the best; and of these the first is the most valuable in its ideas. It "sounds" and makes an immediate and agreeable impression, even though the way in which the chief theme, obviously Wagnerian in its origin, shapes itself rhythmically, after its suggestion in the introduction becomes rather monotonous. The scherzo, a pretty piece of aerial and delicate orchestration, is suspiciously thin in substance. In the third movement there might desirably be more matter, even with less art; for what the composer says is not really so important as he would make it sound. And in the last he falls too vigorously upon a syncopated tune and drives it hard.

In the overture to Smetana's opera, "The Bartered Bride," the conductor found matter with which to exploit to the very highest the virtuosity of his orchestra. Has this overture ever been played at such a terrific tempo before, and withal so clearly and crisply, made so brilliantly voluble? It may well be doubted. It may also be doubted whether such a speed is really quite the best for the music, and whether it would not sound better taken with a shade less of such breathless haste. César Franck's symphonic poem "Les Eolides" can scarcely claim an important position among his orchestral works, for it is very tenuous, though pretty long. Doubtless it was meant to be only a picturesque and suggestive sketch; and its vaporous charm was wholly represented by the orchestra's performance. The last number was Dvorak's "Husitska" overture.

NEW YORK SYMPHONY ORCHESTRA

IT was no doubt necessary that the New York public should be introduced to the music of Ernest Fanelli, who gained the attention of Paris last year with his music and a pathetic story relating thereto, and Mr. Damrosch was the one to do it at the concert

of the New York Symphony Orchestra on November 16. The pieces in question are a set of three "Symphonic pictures," called "Thebes," "On the Nile" and "Triumphal Entrance of Pharaoh," suggested by Gautier's "Romance of a Mummy." Their composer was making his living as a copyist of music, and brought his manuscript to Gabriel Pierné, conductor of the Colonne Orchestra, not as specimens of his composition, but of his penmanship. The conductor saw something remarkable in them, and found that though they were composed in 1882, when Debussy was a student, they were couched in an idiom quite parallel with that which has since made such a mark in the world as of the younger man's devising. Fanelli, eking out a miserable existence in the lowest ranks, had never heard his music performed. Pierné performed it, and there was much excitement over the gifts and power of expression it discloses, foreshadowing much of the essential quality of the modern French School.

Mr. Damrosch explained this to the audience before playing the music, and justly remarked that, however pathetic the story, it could not affect the judgment of musicians or listeners as to the music itself. He pointed out, however, that while the music might seem in places uncouth and unskillful, there could only be conjecture what Fanelli might have become had he had a chance to hear his music and to continue his work as a composer.

The first "picture" was omitted in the performance, and the last two were played. The music did seem uncouth and unskillful in more than one place. The one called "On the Nile" is an attempt to create an atmosphere, establish a mood, with not much musical substance. There is little or no attempt at giving the more or less conventional "Oriental color" that musicians use when they are thinking of the Far East. The melodic intervals, often those of the "whole tone scale," and the effect of the harmonies based upon it, often of the keenest dissonance, do, indeed, suggest what is ordinarily attributed to Debussy. The composer has been less successful in the first piece than in the second one played. Atmosphere, color, mood, do not really shine through this music. It produced very little effect upon the listeners, who let it pass without a single hand. The festal character of the second was easier of

attainment. There is here Oriental monotony of rhythm, often accentuated by the insistent drum; there are brilliant and sonorous fanfares, sometimes successful touches of orchestration. But there are numerous "holes" in the orchestration, and it is evident here and there that the composer had not quite the skill to carry out fully his intention. There is interest, at least, in this piece, beyond the story of its origin; and there is a fragment of tragedy in the fact that nothing can probably be expected further from the man who wrote this music thirty years ago.

Miss Kathleen Parlow, the young Canadian violinist, played Bruch's second violin concerta in D minor. Miss Parlow's style has broadened and deepened, as well as gained in polish and refinement. Her powerful and sympathetic tone, her remarkable facility and precision of technique, her energetic bowing, are again admirable.

The other orchestral numbers of the programme were Robert Volkmann's Serenade for strings in F in four movements, and Richard Strauss's tone poem "Till Eulenspiegel." The delicate charm, the truly individual spirit, the finished workmanship of Volkmann's serenade ought not to have been forgotten and neglected so long as they have been by orchestral conductors.

PHILHARMONIC SOCIETY



NEW composition by Max Reger, his "Ballet Suite," Op. 130, was played for the first time in New York on November 20, by the Philharmonic Society, and was found interesting and attractive in a measure beyond many of the prolific German composer's works that have been heard here. It is one of his latest—though in the case of one who so frequently bestows new ones on the world it would be dangerous to say that it was his very latest. It had a special interest for the audience of the Philharmonic Society from the fact that it is dedicated to Mr. Stransky, who brought it with him on his return this autumn to New York.

Reger has dropped or concealed much of his contrapuntal severity in the six movements of this suite, which moves in the imaginary world of a pantomime, and is concerned with the conventional characters of the ballet, Columbine,

Harlequin, Pierrot, and Pierrette, with a Valse d'Amour, and gives in addition an Entrée and a Finale. There is play of fancy in the six movements, and though the composer uses only a moderate orchestral apparatus, he uses it with skill in gaining varied and delicate orchestral tints. There is something alluring in the amorous languor of the "Columbine" and in the unstable kaleidoscopic harmony of the "Harlequin" with its abrupt and unexpected ending. A 'cello solo is the principal feature of the "Pierrot," but there are many interesting fragmentary suggestions in the orchestral treatment that are left undeveloped. The "Valse d'Amour" perforce invites comparison with certain noted specimens of this genre. It is not without distinction in its insinuating melody, and was immediately called for a second time.

The new concert-master of the orchestra, Mr. Leopold Kramer, made his first appearance here as a solo player in Max Bruch's second violin concerto. It was a praiseworthy performance; not that of a great virtuoso, but intelligent and in many ways musical. Mr. Kramer's tone is not all that it might be in beauty, warmth, or power; nor has his playing all the finish and precision expected from one who devotes himself wholly to the playing of concertos, which it could hardly be expected to have. But he won the approval of the audience.

The Philharmonic Society's concert on November 28 was devoted to the "classical" writers, Bach, Mozart, Haydn and Beethoven. The classical writers have not lost their attractiveness, apparently, and the concert was enjoyable. Nothing in it was more enjoyable than Bach's splendid Brandenburg Concerto No. 3, in G major, for stringed instruments, music of inexhaustible vitality and inextinguishable fire, played with great sonority. Something new to many from the vast treasures of Mozart's works was offered in the concerto for clarinet and orchestra, played by Mr. Leroy, first clarinetist of the orchestra. It is music in the agreeable style, though not perhaps the greatest style, of Mozart, and written with that instinctive feeling for the true and characteristic effect of the instrument that so rarely failed him, for whatever medium he was writing. Mr. Leroy played it with fluency and agreeable tone, with artistic phrasing; and gave pleasure with it.

RUSSIAN SYMPHONY SOCIETY



THE Russian Symphony Society gave its first concert on November 25. The audience was of good size. Again Modest Altschuler played Tchaikowsky's Symphony No. 6, the "Pathétique," at the beginning of the programme. This was followed by the same composer's "Ophelia," from the incidental music to "Hamlet," and then came Sibelius's "Valse Romantique" and Jaernefelt's "Præludium," the latter played for the first time here. Maurice Warner was the soloist in Glazunoff's violin concerto, and the concert ended with Rimsky-Korsakoff's "Spanish Caprice."

The performance of the concerto was not enlightening either on the part of the orchestra or of the soloists.

THE KNEISEL QUARTET



THE Kneisel Quartet began its season on November 11, with all the auspices favorable, as they have been for so many years. Mr. Kneisel added another to the long list of American compositions he has performed, to the encouragement and benefit of American art, by putting on his programme a quartet by George W. Chadwick, of Boston. Mr. Chadwick has long been known as one of the most independent and original of American composers, one of the most accomplished in technical equipment, who has enriched native art by compositions in almost every form. This quartet is Mr. Chadwick's fifth; it is not new, for it was composed as long ago as 1898.

It is music that gives great pleasure to musically appreciative listeners. It is frankly melodious, and its themes, at the same time, have distinction and a pregnant musical value, an individual physiognomy. If it is not profound in its message, nor of far-reaching eloquence, on the other hand, Mr. Chadwick has not tried to make it either profound or eloquent, and failed. It is without mannerism or affectation; the composer has not attempted to write in an idiom that is not native to him. The prevailing characteristics of this music are geniality and sincerity. There is an especial charm in the rhythmic complications of the scherzo, and in the gayety of the last allegro, with its repeated figure like the refrain of a ballad of an elder day. In fact, there is a distinctive rhythmic quality in all the movements

that gives them a character of their own. Every page of the work attests Mr. Chadwick's technical mastery, the certainty of his touch in writing for the four instruments, and keeping to the true nature of the string quartet in making them "sound." He has written in the accepted forms, but he is thoroughly master of them, and makes them a vehicle of his expression, not a clog and a burden to it.

Before the new quartet came Beethoven's quartet in F minor, Op. 95, often played by the Kneisel Quartet, but rarely more beautifully or poetically; and after it Brahms's noble quintet for strings and clarinet, Op. 115. Brahms achieved one of the greatest chamber works in this; in the power and tenderness of the musical content, and in the marvelous skill with which he fused the reedy tone of the clarinet with the strings, and especially in the wild Hungarian fantasy that he intrusted to the clarinet in the adagio. The part is difficult; it was creditably played, in certain parts very finely played, by Henri Léon Leroy.

THE LONGY SOCIETY

THE "Longy New York Modern Chamber Music Society" gave its first concert on November 8. Its attention is to be directed to a special form of chamber music in which wind and stringed instruments co-operate, and, as its name suggests, to "modern" music in this form. Mr. Longy and his associates bring with them to New York consummate skill and a perfection of ensemble attained through long experience and an intimate mutual understanding. Consequently, the new organization made an admirable impression, so far as its playing was concerned. But it may be hoped that the literature of modern chamber music for wind and strings has something more interesting to offer than the octet by Paul Juon, Op. 27, which was the principal number of this first programme.

Although Juon has composed a good deal of music, especially chamber music, he is better known in New York as the translator of Modeste Tschaikowsky's life of his brother Peter than as a composer. This octet is by no means a favorable specimen of his musical inspiration. It is singularly lacking in significant thematic invention, and is prolix in its development of ideas unimportant in themselves. The most interesting passages are fur-

nished by themes of the Russian folk-song character in the first and last movements. Nor has the composer been fortunate in his instrumental coloring, in the combination of violin, viola, violoncello, oboe, clarinet, horn, bassoon and piano. There is more that is bizarre than beautiful or even interesting in the results he attains.

Mrs. Marie Sundelius, soprano, sang modern French songs. Last upon the programme was an Introduction and Allegro for harp by Maurice Ravel, played by Mr. A. Holy, of the Boston Orchestra, accompanied by string quartet, flute and clarinet.

IGNACE PADEREWSKI

MR. PADEREWSKI transferred the scene of his second recital, on November 15, to Carnegie Hall. His playing showed an improvement in many ways over his first recital, when the mark of illness was upon it. At his third recital, on November 29, he was wholly himself. He has scarcely played more eloquently, more poetically, with a more profound beauty in his exposition of all the marvels of his tone upon the piano, than he did then.

His performance of Beethoven's sonata, in D minor, Op. 31, No. 2, was of great nobility; the first allegro intense and fiery, the adagio sung with that poignant beauty of tone, that exquisite molding of the melodic line in which he stands alone, and the interrupting recitative-like passage of the allegro had something that seemed to take it beyond the limits of the pianoforte's expression. The fire and passion of Schumann's F sharp minor sonata glowed and burned in Mr. Paderewski's interpretation of it, intensely romantic in spirit, and finding a marvelously varied exposition of its diverse and overflowing musical ideas that crowd so thick and fast upon each other.

Of exquisite and shimmering delicacy was his playing of the old French harpsichord pieces by Daquin and Couperin, which gave special delight to his hearers so that he repeated one of them. In his Chopin numbers he reached a field in which he has always stood alone and without a rival. No one is a truer interpreter, for his playing gives the very embodiment of Chopin's spirit. As so often before, the lambent flame of Chopin's poetical imagination illumined Mr. Paderewski's playing of these numbers—the two nocturnes Op.

15, three of the études from Op 10, the A minor nocturne; and the A major polonaise was played with splendid spirit. A finely conceived "Chant d'Amour," by Stojowski, was transfigured by Mr. Paderewski's playing of it; and in Liszt's Tenth Hungarian Rhapsody, with which the programme closed, he obtained some truly astonishing effects of tone and timbre.

Mr. Paderewski's generosity did not stop with the programme's close, and to the assembled enthusiasts he played, in addition, Chopin's A flat prelude, the Berceuse and the so-called Butterfly Etude, and then, finally, Liszt's Sixth Hungarian Rhapsody.

JOSEF HOFMANN

AT his second recital, on November 25, Mr. Josef Hofmann did some of the most remarkable and beautiful piano playing that he has ever set before the public, in a programme that was original and extremely interesting for the lovers of the highest in his art. It was devoted entirely to Beethoven, Schumann and Liszt. The numbers by Beethoven comprised three of his smaller pianoforte pieces, the Rondo in G, and two Bagatelles that rarely occupy the attention of pianists in public, and one of his greatest and most difficult ones, the sonata Op. 106 in B flat, often called, because of the German word that he used in the title, the "Hammer-klavier" sonata.

Mr. Hofmann was in a poetic and introspective mood. The transition from the simple pieces to the great one was not abrupt. He played them with exquisite delicacy and refinement of sentiment, with a tone of shimmering gold, of infinite gradation in nuance of dynamics and color. The sonata, as he played it, was revealed in its true stature; it was a performance of supreme euphony, of subtly adjusted proportions of its greater outlines, as well as of all the details of its structure; and it gave the impression of spontaneity, of an immediately personal utterance.

Few performances of this sonata succeed in that, because its difficulties, intellectual as well as physical, stand in the way. But no difficulties stood in Mr. Hofmann's way. The intricacies in which the work abounds, and especially the fugue of the finale, were an open book to him, and he made them so to his listeners. And yet the conception of the work

throughout was in the poetic, the introspective spirit. It hardly verged upon the heroic; the grandiose first movement might well have had more passionate intensity than Mr. Hofmann read into it, and in the Adagio the mingling of passion and sentiment which Beethoven invites gave perhaps a predominance of the sentiment, but a sentiment of uplifted fervor, of appealing eloquence. It is not given to many to bring home the significance of this composition to an audience; yet Mr. Hofmann's performance of it deeply impressed his listeners, and he was several times recalled after it.

His Schumann numbers included several of the "Fantasiestücke," which Mr. Hofmann rearranged in a different order from Schumann's, and the "Kreisleriana," more music that virtuosos do not often much consider.

The pieces by Liszt included the Prelude in C, the two graphic Legends of saintly miracles, "En Réve," and one of the two polonaises.

WILHELM BACHAUS

MR. WILHELM BACHAUS, who first came to this country two seasons ago and interested lovers of piano playing by his admirable art, appeared again on November 19, and again showed himself a pianist of the highest and most serious aims, wholly unassuming in his attitude before the public, and wholly occupied with the music he has in hand. He is brilliantly equipped with a modern performer's technique upon the pianoforte, a technique that carries him through all difficulties without failing him; but the technical side of his playing is subordinated to the musical, and never intrudes itself to the injury of what piano playing really is for. He is not deeply emotional or profoundly poetic in his playing; he is a young man, and he is likely to develop these qualities more fully. But there is a quality of freshness and buoyancy in his performance, a delicate sensibility that keeps him from exaggeration of sentiment, emotion or passion, or of their counterfeits. And true sentiment, emotion and passion are not absent from his playing.

Saint-Saëns's transcription of the prelude to Bach's "Rathswahl" cantata—which Bach himself transcribed from the prelude of his E major solo violin suite—is a piece that summons some of Mr. Bachaus's most engaging

qualities, and he played it with superb vigor, rhythmic energy and clearness.

He justified his attempt, too, at Beethoven's last great piano sonata, Op. 111, music that taxes the emotional and intellectual powers of the greatest artists. It has been played in a larger and more imposing style, with greater passion in the first movement, with a loftier flight in the transfigured variations; but Mr. Bachaus's reading was finely conceived and thoroughly musical in spirit. Another formidable task is to make Schubert's very long and very elaborate "Wanderer" fantasie interesting in performance. It may very easily be made dull; but Mr. Bachaus found the right expression for the composition, the right adjustment and contrast of its sections, the right building up of its climaxes. There was a truly triumphant sweep in this performance, an exultant poise. So played, the work still has a great vitality and musical interest.

Mr. Bachaus's Chopin was full of sympathy, and was not lacking in grace, delicacy, brilliancy; these are not all that go to make up Chopin's quality, but they were much enjoyed. He closed with Liszt's Twelfth Hungarian Rhapsody.

MAGGIE TEYTE

SOME of the bloom has in one way or another been rubbed off the delicate art of Miss Maggie Teyte since her first appearance in New York two seasons ago. She gave a recital, on November 24, which was filled to the last seat with an enthusiastic audience; but her singing caused disquiet to some of her admirers through the change that has come over its character. Her voice never had great range of color and was generally pale, and when used with power was apt to take on a hard, even an acidulous, quality. But there was an artistic delicacy and refinement of style, a fine taste, a clearness of diction, that atoned for much that did not please in the purely tonal and sensuous quality of her singing.

She forced her tone at this recital so that its essential beauty was often lost and the accuracy of her intonation was impaired. There was less delicacy and polish of style than has been among the admirable qualities of her art, and the finish of her diction, the intelligibility of the texts of her songs, were less prominent than they have been. Miss

Teyte in this recital appeared as the advocate and champion of the newest in vocal composition. Her programme numbered songs by modern French composers, Charpentier, Huë, Debussy, Chabrier, Roussel; the Americans Carpenter and Schindler; the Italian Zandonai (who is responsible for the opera of "Conchita," given at the Metropolitan last season); the Russians Moussorgsky (composer of "Boris Godounow"), Stravinsky and Bleichmann; the German Hugo Wolf, and Szymanowsky, presumably a Pole.

There was much that was insignificant in them, much that owed its interest to trivial details of phrase or accompaniment or some trick of declamation or descriptive effect. There was not much that was the outcome of a deep and sincere musical feeling. Hugo Wolf's "Und willst du deinem Liebsten sterben sehn" towered high as a musical inspiration in this company. And it may be said that Miss Teyte sang it with more beauty of effect than she did most else on her programme—perhaps, among other reasons, because it offered more opportunity to the singer to express beauty.

MME. GADSKI

MME. GADSKI, at her song recital on November 11, expressed in no uncertain terms her preference for the romantic and modern German song composers, and with hardly an exception her programme was made up of their works. She is unquestionably most at home in them, and sings them better than she does songs of any other school.

Her voice had its fullest and richest effect in Æolian Hall, in the extremes of loudness and softness which she commands, as well as in the intermediate shades. It was warm and rich, and stood well at her command in interpreting the music she sang. There was a slight lack of steadiness in certain of her sustained tones; and at times her phrasing seemed somewhat shorter than she had accustomed her admirers to expect from her; yet, even so, it was in general justly and artistically contrived.

Perhaps Mme. Gadski made her greatest effects in songs wherein her dramatic powers find fullest expression. Yet the songs of tender and intimate sentiment outnumbered them on the programme, and they were received by the audience with great manifestations of pleasure.

MME. ALDA

MME. FRANCES ALDA gave a song recital on November 25. She was assisted by Guita Casini, a young Russian 'cellist, and by Frank La Forge at the piano.

In her first group, comprising old songs, her voice was not at its best. There were times in the florid passages when its clarity was somewhat dimmed and intonation doubtful, but against this can be set the feeling of appropriate mood which she was able to infuse into these old songs, making them something more than mere display pieces. César Franck's "Panis Angelicus" was sung with a breadth and repose that made it, in its own genre, one of the most effective achievements of the evening.

It was when she came to the more varied expression allowed in her last two groups that the singer did her best work. Among her new songs Leo Blech's "Tausende Sterne" was one of the most interesting. Guita Casini, the 'cellist, apparently not out of his 'teens, showed himself a young man of promising talent.

HERBERT WITHERSPOON

NOT many givers of song recitals present a more unusual or more interesting programme than Mr. Herbert Witherspoon devised for his song recital on November 6. He had, indeed, exhibited no little ingenuity in searching among the lesser known songs of French and German composers and in acquiring old French, Irish and English traditional songs.

Mr. Witherspoon sang in admirable voice and with an obvious care for clearness of enunciation and diction, a care that was largely rewarded. He showed that his operatic activities have worked little injury to his lyric art. He also expended much pains in delineating and embodying in his interpretation the characteristic expression of each song. Mr. Witherspoon adopted in certain cases a strongly dramatic manner, sometimes, perhaps, passing beyond the limits of taste in song singing, as in Schumann's "Der Spielmann," for it is not meet that beauty of tone be sacrificed to dramatic effect even in such a song. But the singer found few occasions to do this. On the other hand, the excellence of his sustained singing showed how carefully

he has cultivated the purely lyric side of his art.

HORATIO CONNELL

MR. HORATIO CONNELL had a gratifyingly large audience at his song recital on November 25, and held its attention and elicited its applause by his performance of a varied programme, which extended from Bach and Haydn to Wolf and Brahms and a group of English and American composers. Mr. Connell's voice is sympathetic and beautiful, a baritone, but with something of the basso quality. His interpretations are sincere and musical, his diction well finished and clear; and it was evident that his audience derived a real pleasure from his singing.

A Calendar of Concerts**DECEMBER**

- 16—Piano recital, Harold Henry, afternoon, Æolian Hall.
- 16—Song recital, Franz Efenieff, evening, Æolian Hall.
- 16—Musical Art Society, evening, Carnegie Hall.
- 17—Columbia University Festival Chorus, evening, Carnegie Hall.
- 17—Philharmonic Ensemble, afternoon, Æolian Hall.
- 18—Philharmonic Society, Max Pauer, soloist, evening, Carnegie Hall.
- 18—Violin recital, Marie Caslova, afternoon, Æolian Hall.
- 19—Philharmonic Society, Max Pauer; soloist, afternoon, Carnegie Hall.
- 20—Symphony Concert for Young People, afternoon, Carnegie Hall.
- 21—People's Choral Union, evening, Carnegie Hall.
- 21—Song recital, J. Francis Smith, assisted by the Bohemian Trio and Homer N. Bartlett at the organ, evening, Æolian Hall.
- 26—Oratorio Society of New York, afternoon, Carnegie Hall.
- 27—Violin recital, Ysaye, afternoon, Carnegie Hall.
- 27—Oratorio Society of New York, evening, Carnegie Hall.

JANUARY

- 2—Philharmonic Society, Harold Bauer, soloist, afternoon, Carnegie Hall.
- 3—Piano recital, Fannie Bloomfield-Zeisler, afternoon, Æolian Hall.
- 4—Symphony Society of New York, afternoon, Æolian Hall.
- 4—Philharmonic Society, Harold Bauer, soloist, afternoon, Carnegie Hall.
- 5—Song recital, Mme. Julia Culp, afternoon, Carnegie Hall.
- 5—Violin recital, Jacques Thibaud, afternoon, Æolian Hall.
- 6—Russian Symphony Society, evening, Æolian Hall.
- 6—Song recital, Mme. Alma Gluck, afternoon, Carnegie Hall.
- 7—Joint recital, Godowsky and Gerardy, afternoon, Carnegie Hall.
- 7—Zoellner Quartet, evening, Æolian Hall.
- 8—Cello recital, Beatrice Harrison, afternoon, Æolian Hall.
- 8—Boston Symphony Orchestra, evening, Carnegie Hall.
- 10—The Longy, New York Modern Chamber Music Society, evening, Æolian Hall.
- 10—Boston Symphony Orchestra, afternoon, Carnegie Hall.
- 11—Harold Bauer, afternoon, Æolian Hall.
- 11—Bernhard Steinberg, evening, Æolian Hall.
- 12—Piano recital, Rebecca Davidson, evening, Æolian Hall.
- 13—Song recital, Oscar Seagle, afternoon, Æolian Hall.
- 13—Kneisel Quartet, evening, Æolian Hall.
- 15—Song recital, Margaret Huston, afternoon, Æolian Hall.

BAYREUTH FESTIVAL DATES FOR 1914

"Der Fliegende Holländer".....	July 22
"Parsifal"	July 23
"Der Ring des Nibelungen":	
"Das Rheingold"	July 25
"Die Walküre"	July 26
"Siegfried"	July 27
"Götterdämmerung"	July 29
"Der Fliegende Holländer"	July 31
"Parsifal"	August 1
"Parsifal"	August 4
"Der Fliegende Holländer"	August 5
"Parsifal"	August 7
"Parsifal"	August 8
"Parsifal"	August 10
"Der Fliegende Holländer"	August 11
"Der Ring des Nibelungen":	
"Das Rheingold"	August 13
"Die Walküre"	August 14
"Siegfried"	August 15
"Götterdämmerung"	August 17
"Der Fliegende Holländer"	August 19
"Parsifal"	August 20

At the Opera

THE METROPOLITAN OPERA HOUSE

THE Metropolitan Opera House opened its season on November 17 with a performance of Ponchielli's "La Gioconda," which had been substituted for Massenet's "Manon," because Miss Geraldine Farrar, who takes the title part in that opera, was ill and unable to appear. There was a large audience, and a warm welcome for old favorites who took part, though the enthusiasm was at no time uncontrollable. Most of them seemed to be in good voice, though all were not at their best. Mr. Caruso sang with some care, as he is more apt to do now than in former years; and made his best effects in "Cielo e Mar." There appeared to be some unsteadiness in his voice, however, in some of his sustained tones. Mme. Destinn did much beautiful singing as the heroine.

There was not quite so much smoothness as there should have been in Mr. Amato's voice at the beginning of the season; but his delivery of the dramatic and declamatory solos was excellent. Mr. Toscanini has rarely been more in the vein, and his authority and enthusiasm dominated the performance. Chorus and orchestra were magnificent.

Ponchielli's opera gives opportunity for admired singers to sing effective airs, tuneful and dazzling, though rather commonplace ballet music, and the unusual chances for the display of elaborate dancing and of a sumptuous stage setting, all argue in favor of "La Gioconda." It has, indeed, theatrical effectiveness and musical traits superficially striking. But Ponchielli's music, important in one sense as it may have been at one of the starting points of a school, is essentially vulgar. It has also lost much of its freshness and the sense of newness, and many of its effects once accounted "modern" are to-day anything but modern. Much of it seems even cheap and tawdry, and it is in the nature of things that it must seem cheaper and tawdrier as time goes on and the opera is kept upon

the stage not so much for its own sake as for the advantages it offers for opening nights and the appearance of favorite singers.

THE second performance was one of Mozart's, "Die Zauberflöte." The original German version was used as it was last season. This has much "Die Zauberflöte" spoken dialogue, which, in the Italian, is turned into musical recitative. Much of this is cut in the present performance, necessarily, as dialogue carries ill in the large spaces of the Metropolitan Opera House; but most of what is kept is so well spoken that there is little trouble in comprehending it. A great advantage of restoring this text is that it helps the movement, and especially the comedy of the opera.

There are changes in the cast from that of last season. Mr. Slezak is no longer here, and his part as the Japanese Prince was taken by Mr. Urlus. Mr. Braun, as Sarastro, is one of the most excellent interpreters of the part; a noble voice, an admirable style of singing.

Mme. Destinn was heard as Pamina, and Mme. Hempel has not sung better than she did as the Queen of the Night—her colorature in her two airs was as fine and delicately chiseled in its perfection as anything she has done here. There should be grateful mention of Putnam Griswold's surpassingly fine singing and declamation as the Sprecher; and, necessarily, also of Mr. Goritz's inimitable Papageno, and of Mme. Alten's Papagena and Mr. Reiss's Monostatos.

More than its parts, however, was the sum of the excellence of the whole performance, so beautifully balanced and finished, so admirable in the ensemble of the orchestra, which never sounded richer or more iridescent in its color, and of the chorus. The elaborate beauty of the scenic setting received the fullest recognition last season. Mr. Hertz has put nothing to his credit more praiseworthy than this performance of "Die Zauberflöte," a performance that speaks eloquently of his intelligence, taste and fine musical feeling.

IN "La Bohème," on November 20, Giovanni Martinelli, a new Italian tenor, as Rodolfo, made his first appearance. He has a powerful and agreeable voice, though on this occasion he forced it to some extent, partly,

no doubt, from nervousness, which injured its quality unnecessarily.

On November 21 "Lohengrin" was given. In this Miss Margarete Ober, a new German mezzo soprano, appeared for the first time as Ortrud, and showed a voice of great power and fine quality, and a strong dramatic temperament, which made her impersonation one of unusual impressiveness. Her dramatic effects reacted somewhat on her singing, leading her to certain exaggerations in style and vocal production, which more moderation will obviate.

VERDI'S "Un Ballo in Maschera" was revived on November 22, partly as an observance of the composer's cen-

"Un Ballo in Maschera" tenary, partly, no doubt, to give some enlargement to the repertory of Mr. Caruso and Miss

Frieda Hempel. The old absurdities of placing the action in Boston, Mass., calling the hero a "Governor of Boston," making the people of the opera Puritan in shovel hats, and so on, were eliminated, thereby making possible a more rational enjoyment of the opera. It is pretty old-fashioned Verdi for these days, however; and though there are some effective airs, concerted pieces and choruses, the performance is not very stimulating to the imagination of twentieth-century audiences.

"MADAMA BUTTERFLY," on November 24, brought Miss Farrar back to the stage of the Metropolitan, in a part that she

"Madama Butterfly" has made one of her most popular. She seemed in excellent voice, and showed few traces of her illness. What traces there were she covered by unusual care in her singing. Mr. Martinelli improved the impression he made at his first appearance by his singing as Lieutenant Pinkerton.

THERE is not much to say of the "Lucia" performance on November 26, except that Miss Hempel showed a very good command of the voice and style needed in the work. Another new Italian tenor, Italo Cristalli, made his first appearance as Edgardo, and was not joyously accepted. His voice is "white" and bleating, with little resonance, and he did not keep uniformly to the pitch. Perhaps he was

nervous; perhaps he will do better under more favorable circumstances.

ON Thanksgiving Day "Parsifal" was given, as has been the custom in recent years. The sacred festival drama now enters its eleventh season in New York, and the performances are unimpaired in their dignity, impressiveness and artistic finish. To Mr. Hertz's conscientiousness in this respect great credit is due.

MOUSSORGSKY'S "Boris Godounow," first heard in New York last season, was revived on November 28. The originality, native strength, almost barbaric wildness, and the potent expressiveness of Moussorgsky's music were again deeply felt. Its strength is often crude, often rude and rough. There is monotony in places; a sullen monotony; pitiless repetition, use of those "ostinato"—obstinately repeated—passages familiar in Russian music.

The music is racy of the Russian soil through the use of the Russian folk tunes that are wound so closely into its fiber, or of the spirit of those folk tunes that dominates it. Moussorgsky's harmony is bold, sometimes fiercely harsh, modern to-day in its effect, and its modernity is remarkable when the listener remembers that this work was composed in Russia forty years ago, and that, moreover, some of its venturesomeness has been modified by the cautious Rimsky Korsakoff's revision.

The performance last season was one of the triumphs of the Metropolitan's recent years in its completeness, and the success with which the drastic and powerful effects, especially the representation of a cowed and finally rebellious populace, aimed at by the composer were realized. This success was fully repeated. Again the chorus may properly be said to have been the star performers of the occasion.

The cast of the principal solo singers was the same as last season, except that the Czarewitsch Theodore was represented by a newcomer, Miss Sophie Braslau, and Marina by Miss Margarete Ober. Miss Ober effected a striking appearance as Marina. The part has little significance in the development of the drama, but she made a highly effective episode.

Mr. Didur repeated his remarkable impersonation of the usurping Czar, Boris Godounow, that showed so fine a tragic power, so far-reaching a command of histrionic resources. Of Mr. Toscanini's part in the results of "Boris Godounow" it is scarcely possible to speak duly, so much ground would have to be covered. The achievements of the orchestra under his direction were astonishing.

The scenery, of unimagined barbaric richness, and the gorgeous costumes aroused as much admiration as they did last season.

THE CENTURY OPERA

THE Century Opera Company has gone on as it began, and has made ambitious attempts at various operas of difficulty in performance. It has presented in English "Lucia di Lammermoor," "Samson and Delilah," "Il Trovatore," "Thais," and "Faust," and a single performance on Thanksgiving of "Hansel and Gretel." In these performances sincere effort on the part of the principal singers and conductors has been shown, and, in more than a few cases, commendable skill, and success in no inconsiderable degree. The audiences have been large, and their numbers seem not to have been diminished by the opening of the Metropolitan Opera House and its more tempting and more expensive offerings. The great deficiency in the Century performances is due to insufficient rehearsal and to the lack of a sufficiently competent orchestra.

The former deficiency could be remedied, though at some expense. And even though the expense, for such an institution as the Century, might be considerable, it ought to be undertaken. The projectors of the undertaking, before the performances, announced that they expected to make no profits, at least in the first seasons, and were ready to stand a loss. Now the audiences have been large beyond their calculations, and the house has had a considerable income. One of the Messrs. Aborn, the managers, said, in an interview before the season opened, that he had been surprised at the size of the subscription, and looked forward to a dividend instead of a deficit at the end of the season. It is unfortunate if this glittering prospect of a dividend has diverted the managerial thoughts from the necessity of all care and thoroughness in preparation.

Foreign Notes

By M. D. CALVOCORESSI

Among the novelties that Arthur Nikisch is to produce at the Philharmonic Society are a "Sinfonietta" by the young prodigy, Erich **BERLIN** Korngold, who as an infant composer acquired a reputation which is steadily growing, a "Symphony" by Zöllner and "Variations" by Georges Schumann.

The success of Boieldieu's long-forgotten "Les Voitures Versées," revived at the Royal Opera with Richard Strauss as conductor, has been very great. The celebrated composer has conducted Boieldieu's ultra-light music with the utmost delicacy and humor. The cast comprised Hoffman, Philipp, Frau Alfermann, Frau Andreiova, and Frau Schelle-Müller.

The German adaptation, by Georges Dröscher, proved remarkably clever.

The success of Caruso, who has appeared in "Aida," "La Bohème," "Carmen" and "Paillasses," has been tremendous. From the capital the world-famous tenor went to Hamburg, where he sang three times at the Municipal Opera. Hundreds of disappointed music lovers crowded the ticket-office long after the "house full" had been declared.

Julius Bittner's new opera, "The Adventurer," has been produced at Köln. A remarkable feature of the work is that two scenes of the third act are given by the kinetograph—that appears for the first time as part and parcel of a lyric play.

Eugen d'Albert has just finished his opera, "Die Toten Augen" ("The Dead Eyes"), which will be produced at the Köln Festspiele next June. The plot is borrowed from a French play by M. Marc Henry bearing the same title.

Lortzing's romantic opera, "Undine," has been revived in its original form.

An interesting sale of musical autographs has lately taken place. The manuscript of Schubert's "Salve Regina" fetched 1320 marks; two letters of Beethoven, 1050 and 860 marks respectively, and a manuscript of J. S. Bach went for 810 marks.

A most curious autograph of Beethoven—a first version, dated June, 1799, of the Quartet, Op. 18, No. 1—will be sold by auction in December. It is inscribed to a friend, Charles Ferdinand Amenda, in the following terms:

"Accept, dear friend, this Quartet as a feeble testimonial of friendship. Every time you hear it, remember the days we passed together, remember how devoted to you I have been and always shall be. Your true and warm friend, Ludwig Van Beethoven."

Many of our professional musicians live in utmost poverty, there being far too much competition. The Berlin Society of Musicians has petitioned to the City Council in their favor. Some of them eke out their slender income by other often strange professions: a number are dealers in postage-stamps, no few are cobblers; a member of a well-known orchestra derives some additional comfort from a small but thriving trade in town-bred poultry. The saddest part

is that these musicians are taxed by the state as "exercising an industry appertaining to luxury," viz., far more heavily than if they were clerks or tradesmen, etc.

To show how badly off artists may be in Germany, nothing could be more typical than the following advertisement, which appeared recently in a Munich paper: "Wanted, an engagement to fill the parts of a coquette, and eventually of a duenna. I should like to live with the manager's family, and would cook, wash and sew. Monthly salary, 40 marks (or \$9.50), a share in profits, and kindness."

This is only one instance among many, for notices of that sort appear pretty regularly. The Berlin Society of Musicians will deserve well of all if it succeeds in improving the state of things.

The classified list of operatic works performed in Germany during the decade 1901-1910 has just been published. The record number of performances falls to "Carmen" (3,956); then come "Lohengrin" (3,458), "Tannhäuser" (3,243), "Mignon" (2,777), "Freischütz" (2,658), "Il Trovatore" and Offenbach's "Contes d'Hoffmann" tie, with 2,486 each; "Pagliacci" has had 2,188, "Zauberflöte" 1,859, and "Die Walküre" 1,814; and Gounod's "Faust" no less than 2,077.

Four lady artists, the Misses Paszthory, Croner, Hausmann and Hahn have formed a string quartette, whose first concert will take place here in January.

Bremen Felix Weingärtner's opera "Genesius" has been produced with great success. The author conducted.

Two works by Vincent d'Indy, "Le Chant de la Cloche" and the choreographic scenes "Istar" have been produced with great success at the Théâtre de la Monnaie.

Brussels Loeffler's "Pagan Poem," played at the Concerts Ysaye, was received with favor.

Tchaikovsky's "Oneghin" has been produced at Antwerp, with moderate success.

M. François Rasse has just finished a lyric drama in five acts on a poem by M. Lucien Solvay, "Under the Linden Trees" (after Alphonse Karr).

The Grand Prize for Composition of the Belgian Academy of Fine Arts has been awarded to M. Léon Jongen, aged thirty, and already well known among musical circles.

An unusual number of new orchestral works are to be given at the Philharmonic, Herr Hans Windenstein conducting. They are a Dramatic

Leipzig Prelude and a Violin Concerto by F. Gernsheim; a Fantasy for organ and orchestra by R. Stöhr; a Symphony entitled "Per Aspera ad Astra," by A. Scharrer; an Overture by R. Wetz; another by E. Boche; Georges Schumann's "Joys of Love"; "Allotria," a tone-poem by K. Rorich, and three Intermezzi by H. Schaub. Such a list speaks volumes for the activity of the younger generation of German composers, whom many overlook too easily.

The success of the Bach festival given in 1911 has led the city to decide that similar festivals will take place every three years, the various Bach societies of Germany contributing to cover eventual losses. The first of these festivals will take place in 1914, during Pentecost week.

On the occasion of the one hundredth anniversary of the battle of Leipzig has been given Franchetti's opera "Germania," which was received with enthusiasm.

An opera by a young composer, Eduard Künneke, entitled "Cœur As," and whose subject is imitated from Scribe's comedy, "Bataille des Dames," has been produced, not without success.

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The programme of the Royal Opera for the season comprises a number of French and Italian works, among which "Carmen," "Manon," **Madrid** "Samson et Dalila," "Tosca," "La Sonnambula," "Aida," "Otello," "Mefistofele"; also Wagner's "Lohengrin" and "Parsifal." The only classical work to be produced is Gluck's "Orphée." To Spanish music not a thought has been given; and Spanish composers, if they want to have their scores performed, will, as usual, be compelled to go abroad in search of enterprising managers—as have done Isaac Albeniz and, more recently, Manuel de Falla, the author of the beautiful "La Vista Breve," produced last year at Nice, and promised for this winter by the Paris Opéra-Comique.

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Naturally enough, the honors of the month have been for Verdi's works. At the Scala, "Falstaff" has been produced, Signor Scotti in the title part winning golden opinions. M. Toscanini conducted and was warmly applauded each night. "Otello" followed, with Signor Calleja in the title part and Sammarco as Iago. At the Teatro dal Verme are played "Traviata" and "Aida."

Great success has attended the revival of Luporini's "Love's Vexations," with La Graziani, La Forlani and Tedeschi.

The first performance at La Scala of Mascagni's opera, "Parisina," the poem by d'Annunzio, will be noticed in the next correspondence. Other novelties of the season are to be Antonio Smareglia's "The Abyss" and Franco Alfano's "The Ghost of Don Giovanni."

Enrico Bossi has just finished his opera, "Joan of Arc."

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Rimsky-Korsakov's fantastic opera, "Mlada," has been produced at the Zimin Theatre; his "Golden Cockerel," another of his best works, at the Grand Theatre, almost simultaneously with his "Tsar-Saltan," a delightful work, which appears at our repertoire more regularly.

Another novelty at the Zimin Theatre has been the opera "Days of Our Life," by the young composer Glookhortser. In general spirit and in musical style the work proved moderately original, though effective in a facile melodramatic way.

Chalianin has appeared at the Imperial Opera in "Boris Godounow" and "Il Barbiere." The celebrated singer has recently bought for 150,000 roubles a plot of ground in his native city, Goozoof, upon which will be erected at his expense a sanatorium for musicians.

The anniversary of Tchaikovsky's death has been commemorated by a concert at the Imperial School of Music; the composer S. Taneier, one of the master's most famous pupils, played the solo of the piano "Fantaisie de Concert."

Offenbach's "La Belle Hélène" has been produced with great success at the Independent Theatre.

Rachmaninov has completed a new pianoforte Sonata.

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M. Jacques Rouché has been appointed manager of the Opéra for a period of seven years beginning January 1, 1915. The appointment was promptly followed by M. André Messager's resignation on the plea that the official publicity prematurely given to the State Secretary's choice was insulting for him. In effect, a rather unpleasant little scandal, in which his associate, M. Broussan, is mixed had just occurred; and

although nowise connected with it, M. Messager has chosen to consider the act of the Secretary as incompatible with his dignity. M. Messager, however, will take charge of the performances of "Parsifal"; and it is hoped that matters will be accommodated.

Another event that is made the subject of much comment is the smash of the Théâtre des Champs-Élysées, which has taken place less than six months after the inauguration of that theatre, and despite the great success of the Russian season and a long summer vacation.

Writing in the *Guide Musical*, M. Maurice Kufferath, the well-known and competent manager of the Théâtre de la Monnaie, avers that the smash was quite unavoidable and easy to foresee; incapacity, incompetence and ignorance had reigned supreme, and all the works produced under the management's direct responsibility had been most inadequately staged and sung.

Saint-Saëns has appeared as pianist and organist at a charity concert given on November 6, Salle Gaveau; he has declared it was to be his last appearance in public as a performer. His first public concert had been given at Paris precisely sixty-seven years and a half before.

The Cantata with which Mlle. Lili Boulanger, the first female laureate composer, won, last spring, her Prix de Rome has been produced with great success at the Concerts Colonne.

Gustave Charpentier has recast his "Impressions d'Italie" in ballet form.

The Société Bach is to give four concerts this year; the first, devoted to church cantatas, took place on November 28; the second will be on December 19.

A "Société Palestrina" has recently been founded, with the object of promoting high-class church music. Among its patrons are the Duchesse d'Uzès, M. Vincent d'Indy and M. Maurice Barrès.

The courses of music announced at the Ecole des Hautes Etudes Sociales are the following: "Musical Aesthetics," by M. G. Bloch; "The Interpretation of Ancient Music," by MM. Expert and Raugel; "Musical History," by MM. d'Indy, Prunières, Pirro and Cucuel; "Geltic Music," by M. M. Duhamel; and "Tendencies of Contemporary Music," by M. M.-D. Calvocoressi. This last course comprises, this year, British music, the Hungarian school and Arnold Schönberg.

M. Adolphe Jullien has established his annual statistic of performances at the Paris lyric theatres during the twelvemonth (from September, 1912, to September, 1913). At the Opéra, "Faust" has been played 22 times (making a total run of 1,226 performances); "Samson et Dalila," 19 times; "Aida," 16; "Rigoletto," 17; "Lohengrin," 13 times; the "Meistersinger," 12; "Tristan und Isolde," twice only; "Siegfried" and "Rheingold," once. And some people complain of the "Wagnerian craze" that is said still to reign in Paris! It is true that by way of an offset excerpts of Wagner's works are ever appearing on the programmes of symphony concerts.

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Varsoria The first concert of the Philharmonic Society was devoted to the works of Camille Saint-Saëns, who conducted and appeared as a pianist.

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The indefatigable Puccini is writing the music of an opera whose plot takes place at Vienna in the ancient times; he has come here the better to be permeated by the atmosphere of his subject. Of course the Viennese waltz will play an important part in the new score.

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The novelties announced by the Konzertverein for the season are: Hausegger's "Natursymphonie," Grädner's "Cello Concerto," Max Reger's "Romantische Suite"; also works by Novák, Rachmaninov, Maurice Ravel and an unpublished symphony by Brückner, written at Linz in 1863.

Facts, Rumors and Remarks

Sunday has become the musical day of the week. Not only do we have from three to five orchestral concerts in the afternoon, and three operatic concerts in the evening, but the Vanderbilt Hotel is now offering an additional performance every Sunday evening in the Della Robbia room. On November 30, Miss Marie Caslova gave a violin recital, which was much appreciated by a large crowd. Miss Caslova's programme included such works as the Andante and Finale from Mendelssohn's "Concerto in E minor"; "Sicilienne et Rigaudon," Franconi-Kreisler; "Liebeslied," Kreisler; "Minuet-Porpora," Kreisler. The assisting artists were Miss Merry Wall, harpist, and F. Cortes, piano.

Can a person's voice be determined by looking at his face? Mr. Umberto Sorrentino says it can be done. "The man with the round apple face, cute little nose and the shrinking violet type of chin will almost uniformly use a thin, piping treble." Of course he will when he dares to speak, but is there a singer who can be so described? We have known men with beards use the same kind of voice, and contrawise, small, frail-looking mortals who shook the windows with their deep tones. Mr. Sorrentino also says that a singer can be told by the long, competent lower jaw, but they do not all sing.

The blind have an enviable reputation as Bible readers, and they are also supposed to be exceedingly susceptible to music. Hence it occurred to the Directors of the Oratorio Society of New York to have fifty blind persons in the care of the New York Association for the Blind as their guests at a final rehearsal of their latest novelty, George Schumann's "Ruth."

The average choral organization can seldom afford the luxury of rehearsing with a complete orchestra; indeed, they too often find vast difficulty in securing one of these expensive adjuncts for their concerts, and the usual custom is to confront the accompanying body only at the actual performance. This is an undesirable state of affairs, of course, for a finished performance can never result therefrom.

The Oratorio Society, now forty-one years old, makes a point of having at least one rehearsal with chorus and orchestra; as many as three of these are sometimes needful, and these inspiring events generally take place in empty houses—a lamentable waste of admirable music. On December 5 the Society sang, for the first time in New York, Schumann's "Ruth," a work that aroused critical commendation of the most emphatic character. The full and final rehearsal for this was held in Carnegie Hall on the evening of Wednesday, the 3d; and, as the four soloists were present, it was a complete presentation of the modern and dramatic work. The guests were presumably familiar with the beautiful idyll; at any rate, they appeared to receive much edification from this latest setting of the intensely human Biblical story, to which they listened with every evidence of delight.

This thoughtful and intelligent act on the part of the Oratorio Society, of which Mr. Andrew Carnegie has been twenty-five years president, is one to be highly commended, and it is to be hoped that the excellent idea will be received with favor by other musical organizations, whether choral or orchestral. At present there is an enormous amount of the highest artistic skill being wasted in empty

halls. The foregoing suggestion for the utilization of some of this "dissipated music" has the great merit of being almost entirely devoid of expense to any one.

For his second New York recital in Æolian Hall, Sunday afternoon, January 11, Harold Bauer has prepared a programme that is altogether unique, consisting as it does solely of dance music. Among the features will be the Beethoven "Minuet," a Chopin "Tarantelle," a "Fandango" of Granados, and the "Hungarian Dance" of Brahms. There will be eleven numbers in all.

Jacques Thibaud, the well-known French violinist, who has not been heard in America for nearly ten years, will give an Æolian Hall recital Monday afternoon, January 5. Thibaud's programme will include, among other numbers, the Haendel "Sonata," in D major; "Sarabande," "Gigue," "Chaconne" of Bach, and works of de Fesch, Lenaille, Desplanes, Pugani, Saint-Saëns and Wieniawski.

A novelty quite out of the ordinary will be offered by the Flonzaley Quartet at its second subscription concert in Æolian Hall, January 26. It will consist of the Schoenberg "Quartet," in D minor, a composition fairly representative of the much-discussed German composer's work. It is "futurist" to a degree. Many of the European critics who heard the Flonzaleys play the work on the tour made prior to their visit to America were quite unable to understand, much less enjoy, it; while several, on the other hand—notably the English critics—were effusive in their praise. The Schoenberg work requires an hour for its performance. On the Flonzaleys' programme it will be played between the Mozart "Quartet," in C minor, and the "Italianiche Sere-nade."

Four performances of Handel's "Messiah" will be given at Carnegie Hall this Christmas season. The first will be by the Columbia Festival Chorus, under Walter Henry Hall, on December 17, the second by the People's Choral Union, under H. G. Marquard, on the 21st, and the third and fourth by the New York Oratorio Society, under Louis Koemenich, on December 26, afternoon, and 27th, evening. There will be a full house for each performance, as there will be audiences for the hundred and one which will be given all over the States. For one reason or another, it is the oratorio above all others that still attracts, and the box office receipts will again pay for the expenses of the season.

Celeste D. Heckscher's "Dance of the Pyrenees" was played by the York (England) Symphony Orchestra on November 26, conducted by Dr. E. C. Bauston. Dr. Bauston succeeded T. Tertius Noble when he resigned to accept the post of organist and choirmaster at St. Thomas' Church, New York. The press notices were most favorable.

Blair Fairchild's Esquisse for Orchestra, "Tamineh," was given a first performance in London at the Promenade Concerts conducted by Henry Wood. The London *Daily Mail* says of it: "There is a fragrant melodiousness in the music, which music is not the work of an apprentice, a warmth of feeling, and an exotic charm that raise it far above the usual level of American music as heard here." The work is dedicated to Florent Schmitt, which is no doubt the cause of Mr. Fairchild having been written of as a pupil of that composer, which he is not, only a warm admirer and a personal friend.

CHRISTMAS LULLABY.

, Anon.

Walter E. Hartley.

Adagio. *pp*

Sleep, Je-sus, sleep on thy bed of

pp

poco accel.

hay, An-gels in the star-ry heav'n sing their glad-some

poco accel.

poco rit. *a tempo* *poco rall.* *pp*

Christ-mas car-ols till the dawn of day, till the dawn of

poco rit. *a tempo* *poco rall.* *pp*

2

a tempo

day. Sleep, Je-sus, sleep on thy bed of

hay, ere the mourn-ing an-gel com-eth to the moon-lit

poco rit.

ol-ive gar-den, wip-ing tears a-way, wip-ing tears a-

poco rit.

- way Sleep, Je-sus, sleep on thy

Hartley Christmas Lullaby

mo - ther's breast; now the shep-herds kneel a - dor - ing,

mf

now the mother - heart is joy-ous, watch-ing o'er thy rest, watch - ing

poco accel. *a tempo*

o'er thy rest

cresc. *molto*

Sleep, Je - sus, sleep on thy mo - ther's breast;

ppp *dim.* *ppp*

4

cru - ci - fled, thorn - crown'd, and bruis - ed, bleed - ing, mock'd, des -

- spis'd, re - ject - ed, One day thou wilt rest; one day thou wilt

rest: Rest, — Rest, — Rest. —

Hartley Christmas Lullaby

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

WE are indebted to the *Diapason* for an authentic history of the great Walcker organ, after its twenty-one years of service in the Boston Music Hall. The instrument was taken down, packed in boxes, and stored in a building at the rear of the New England Conservatory of Music. There it remained for thirteen years. In May, 1897, it was sold at public auction, the purchaser being Mr. E. F. Searles, of Methuen, Mass. After a number of years the Methuen Organ Company, of which Mr. Searles was president, reconstructed the organ and placed it in a building especially erected for it in Methuen, called Serlo Hall. The new console is extended ten feet from the organ, the old console being preserved as a curiosity in its original position, although not connected with the internal mechanism. In its day, this instrument was one of the great ones of the world, and we are glad to hear of its preservation and reconstruction.

OF late a great deal of attention has been directed to the choir of the Russian Cathedral. A few years ago we gave in these columns a full description of the musical ritual of the Cathedral, and an account of the choir. At that time, however, the choral staff consisted of men and women. There were no boy trebles, and there was no choir school. With the advent of Mr. Ivan T. Gorokhoff, as choir-master, and the establishing of a school for choristers, a great change has come over the musical régime. Indeed, it is now openly asserted in some quarters that the Russian boy choir of St. Nicholas Cathedral is superior to any Episcopal choir in the country. Numerous letters have been sent to the press expressing astonishment at the wonderful work of these choristers, and proclaiming it to be unparalleled.

Wherein lies this supposed superiority? In the method of voice culture? In the com-

mand of the best vocal material, through a liberal endowment for singers?

The interest of choirmasters has naturally been excited. There are at least three Episcopal choirs in New York (Grace, St. Thomas and St. John's) that are not crippled financially, even if they cannot afford to import basses from Moscow. If such well-supported organizations can be vocally "distanced," so to speak, the fact deserves investigation.

An unusual opportunity for hearing the St. Nicholas singers was afforded on the night of November 29, when a concert was given by them at Æolian Hall, for the benefit of the Choir School.

The programme was as follows:

PART I

1. Prayer.....*The Customary Chant*
2. O, Only Begotten Son and Word of God. (Anthem in the Liturgy)...*Rachmaninoff*
3. The Cherubimic Hymn.....*Musitchesky*
4. God is with Us.....*Kastalsky*
5. The Wise Thief.....*Tschesnokoff*
6. To-day a Virgin. (Christmas Collect Hymn)*Lvovsky*
7. O, Gladsome Radiance. (The Evening Hymn).....*Tchaikovsky*
8. Lord, Now Lettest Thou Thy Servant. (Basso solo).....*Strokin*
9. The Easter Canticles. (The melody suggests the Russian pealing of the bells at Easter).....*Smolensky*

PART II

10. A Mercy of Peace. (From the Communion Service).....*Fatyeeff*
11. The Creed. (Alto solo).....*Gretchaninoff*
12. We Praise Thee, We Bless Thee. (The Liturgy).....*Kastalsky*
13. From My Youth Up. (Matins).....*Kastalsky*
14. Praise Ye the Name of the Lord.....*Nikolsky*
15. Most Blessed Art Thou. (Matins.)
The Kursk Monastery Chant
16. Lord, Have Mercy. (As used at the Feast of the Elevation of the Cross)*Lvovsky*

This concert had been well advertised, and it was attended by a very large audience, which included many professional organists and choirmasters.

Of the peculiar characteristics of the Russian music, and of the excellence of the adult choristers, tenors and basses, we shall not speak at length. Such voices, especially the superb Moscow basses, are beyond the reach of ordinary churches, and the compositions of the Russian school can only be used to a limited extent by Episcopal choirs. Of more importance to choirmasters, from a practical point of view, was the singing of the boy

trebles and altos. As compared with the boys of our "crack" Episcopal choirs, they cannot be said to be vastly superior. They showed to best advantage, perhaps, in the "Creed," by Gretchaninoff. In this composition the boys sang with a quiet and flowing tone of some purity and delicacy. But in most of the other numbers the timbre was distinctively reedy and inartistic. The upper tones of the trebles were lacking in fulness, brilliancy and carrying power, and sounded rather "pinched" and throaty, while the lower tones were coarse. In all fairness to the three choirs named, we cannot admit the *general* superiority of the Russian boys. Few Episcopalian choirmasters of note would countenance a vocal delivery similar to that of the boy soloist who sang in the Kastalsky number. In the Gretchaninoff composition, although the chorus voices did not offend in point of purity, the solo boy indulged in something closely approaching the "news-boy" timbre!

It is in certain *special* accomplishments that the St. Nicholas singers excel. In breath control, in striking and sudden pianissimo and fortissimo effects, in fidelity to pitch in *à cappella* work, and in strict obedience to the baton, they are probably in advance of any choir in this country. If there was less slurring and more refinement (and fulness) in the vocal delivery of the boys, the Russian choir would take a very high rank indeed. These singers are constantly practicing, without accompaniment, music that makes unusual demands upon breath supply. They are trained to watch every motion of the conductor, and consequently they respond instantly to his wishes. An "organist-director" who cannot see his choir, and who provides an instrumental accompaniment to almost everything that is sung, cannot possibly obtain such peculiar control over his forces. It is in this complete independence of accompaniment, and this consequent development of a keen sense of tonality, that the St. Nicholas choristers are remarkable.

They are, of course, chiefly at home when singing Russian liturgical music. Such a simple thing as "My Country, 'Tis of Thee," which they sang after the concert as a sort of "good night" to the audience, seemed to take them out of their natural element. The trebles lacked the clear ringing tone of highly trained choristers of the Anglican type, and

the effect was disappointing.* We would like to hear the St. Nicholas boys sing the St. Cecilia Mass, or an Anglican communion service of the best modern type—West in E flat, for instance, which abounds in high notes and is of a brilliant and dramatic character. These things would perhaps trouble them quite as much as the compositions of Lvovsky, Nikolsky and Smolensky would bother even the best of our Episcopalian choirs.

The reedy tone we complain of may, for some reason we do not understand, be cultivated *purposely*. It is, however, entirely absent in many of the Russian choirs in Europe. At one time the boys of the choir* of the Russian church in Paris were so celebrated for the exquisite purity of their voices that choirmasters visited the church in great numbers in order to hear the trebles. Beauty of tone improves vocal music of all kinds, whether sacred or secular, Russian, Italian or English.

The influence of the altos, whose voices are tintured with what is technically known as "thick" tone, may have something to do with the timbre of the St. Nicholas trebles. Of the twenty-one boys who sang at this concert, a goodly number were altos. It is not the easiest thing in the world to obtain a perfect blend throughout the entire treble and alto range. It was this rare tonal homogeneity in St. Cunibert's Choir, Cologne, under the celebrated Hoeveler,† that inspired the following description, which we quote from Browne and Behnke (*The Child's Voice*):

"All his attention is devoted to the quality of tone, which is, indeed, in his choir something altogether special. The *head voice only is used*, even by the altos down to their lowest notes. The boys are taught to take breath silently and swiftly, not very much apparently, but very frequently. The understanding between choir and director is most intimate. The result of this training is a quality of tone so soft, velvety, mysterious, as we have never heard before: a wonderful evenness of voice from top to bottom, freedom from shrillness in the upper notes and from roughness in the middle."

In a future issue we shall give a descrip-

*This choir is now of the "mixed" type, and contains the voices of women.

†After Hoeveler's death this choir underwent complete degeneration. His successor failed utterly as a voice trainer.

tion of the St. Nicholas Choir School. We understand that the boys are all boarded and educated under one roof—a fact hitherto unknown to us. Without the facilities afforded by the choir school system, it is not at all likely that the choir of the Russian Cathedral could maintain the high standard of singing demonstrated at this remarkable concert.

THE question of "absolute pitch" seems to be endowed with perennial vitality. No one, apparently, is able to deal with it in a sufficiently convincing way to satisfy the minds of the majority. Between the theories of mathematicians and musicians, it remains a persistent ghost, that calmly refuses to be exorcised.

Mr. Algernon Ashton recently created some excitement by writing to the London *Musical News* as follows:

"In an article published in an evening contemporary on Master Henry Chambers, the eleven-year-old boy who has just been appointed organist at St. Anne's Roman Catholic Cathedral, Leeds, it is stated that 'he has a knowledge of absolute pitch—that is, he can, without looking at the keyboard, name any note sounded,' and that Mr. Arthur Grimshaw, the former organist of the cathedral, 'questions whether any other person in England possesses such a gift.' This latter statement almost takes my breath away. What appalling nonsense! Any musician who cannot name any note without looking at the keyboard is not worth his salt."

The editor of the journal quoted, moved perhaps by this mention of chloride of sodium (a recognized excitant and stimulant), sprinkled a little oil on the fire by remarking:

"Mr. Ashton is as positive on the opposite side as the writer of the article, and in his last sentence is as mistaken. We know of many excellent musicians who, although without the sense of absolute pitch, are certainly worth their salt. We also know persons with it who are not, and never will be, musicians."

Mr. George Parker immediately jumped into the arena, and declared the subject of controversy to be in reality non-existent. Mr. Parker's views are as follows:

"The gift of absolute pitch I take to mean the naming of any sound without anything to judge that sound by except one's innate sense of pitch. It is quite easy and no significance

of a gift to name a succession of sounds, since after the first they may be mathematically calculated. We then see that it is in the naming of a sound to correspond with the innate sense of pitch. It must be noted that we have no standard of pitch in this country, and the pitch in other countries is not always coincident. Then here is my statement: 'Persons possessing an innate sense of pitch are not specially endowed by nature. It can be cultivated by the constant use of one pitch.' The gift of absolute pitch is possessed by no one person, because it does not exist. I use the term universally. I do not refute the fact that thousands possess *a* sense of pitch, but not *the* sense of pitch; a vast difference exists between the two. Mr. Ashton implies that a musician ought to be able to name any sound played upon a keyed instrument. By this he implies that a musician must possess the sense of pitch of all the various pitches in use. This is impossible. A musician may possess a definite sense of pitch which may not coincide with the pitch adopted for the test. If he fails to name the exact pitch, it does not signify that he does not possess a definite pitch in himself, only that the pitch used and the sense of pitch do not coincide. Hence the fallacy of the so-called gift."

According to the editor, Mr. Parker juggles with words. We read:

"All that we hear, taste, see or feel is judged by instructive inference to some standard already possessed, be it of agreeableness, size, form, or what not. The official standards of pitch undoubtedly differ in various places, and people certainly grow to associate pitch with the standard to which they are chiefly accustomed, so that ideas of what is A flat, for example, may vary very widely. At the same time there are musicians whose ear is so fine that they can exactly appraise the niceties of pitch. We know of a piano-forte tuner who 'carries in his head' any degree of pitch, including the old Philharmonic, and the Diapason Normal, and can name, without hesitation, to what extent an instrument departs from standard, and can, moreover, tune to any exactness that may be desired."

"The late Sir Frederick Gore Ouseley was once intoning a service when the organ broke down, and a harmonium had to be brought in. While proceeding with a long prayer, Sir

Frederick remembered that the two instruments differed in pitch, and although he had not heard the harmonium for two years, during which he had listened to numerous other instruments, he so modulated his voice that when the time came for the harmonium to strike in he was found to be in perfect accord with it. Of course, both these instances argue a good memory, as well as a fine ear; but if they do not prove that the sense of pitch is a fact, even if a rare one, then there is no meaning in words."

We do not care to join in this ghost hunt. But, for the sake of being a little exact, we would like to know what prayer Sir Frederick used, and *where* he intoned it. There is no "long prayer" at Matins, Communion or Evensong that is not followed by a choral *Amen*. An Anglican choir that could not respond to such an expert precentor without the "striking in" of a harmonium would have to be classed as a far greater rarity than any ghost that ever walked.

Possibly the incident occurred at a mission chapel in the wilds of Cumberland, or on the moors of Devon.

THE liberal salaries now being paid to organists by the proprietors of theatres, moving-picture shows, hotels and concert-halls are far enough in advance of those paid to church players to cause no little comment among the "ecclesiastics." In order to restore the equilibrium, and bring down the high cost of living in these secular places of amusement and culture, we suggest that at all secular recitals organists should follow the ecclesiastical rule—they should play gratuitously. Let the same desire to show the resources of the King of Instruments simply for the sake of the public good take possession of the gentlemen who preside at these "unchurchly" performances, and there need be no further trouble on the score of inequality of payment.

Not a few citizens of New York wish that this "organistic" liberality would find some counterpart in the breasts of those who administer to the wants of the public at Caruso's temple of art, Broadway and Thirty-ninth St.

However, now that we are confronted with the Income Tax and the Egg Trust, let us rejoice in the fact that there is at least *one thing* that costs nothing—the church recital.

OUR readers have probably noticed that we have often spoken in disparaging terms of the Roman choirs in this city, and in this country at large. We have done this not from any desire to find fault merely for the sake of criticism. We have taken the ground that the cause of church music in general suffers from the neglect of artistic and scientific voice culture in Roman choirs. Whatever standard of excellence exists in "boy choir"* singing in the United States to-day we owe entirely to the Episcopal Church—a body that is quite small, and about one-sixteenth as large as the Roman communion.

The Russian Church—or Eastern Church, as it is sometimes called—is still smaller (in this country), and yet its musical influence is already bearing fruit through the choir of St. Nicholas Cathedral. The advantage enjoyed by the Roman Church through the control of material in the parish schools is enormous—in fact, it is incalculable. This advantage has been wasted.

We are glad to know that Father Finn, of Chicago, who is well known as the most aggressive choirmaster of the Church of Rome in America, is about to found a choir school. He has been working for years to establish such an institution, and when his efforts are crowned with success we shall be among the first to congratulate him. The largest church in this country should pay a little more attention to the founding of choir schools, and to the general advancement of ecclesiastical music. Where the facilities in the supply of choir material are so numerous, the results should be correspondingly great.

Many interesting novelties will be produced at the Royal Opera: Waltershausen's "Colonel Chabert," Kienzl's "Ranz des Vaches," Stuttgart Neitzel's "Barbarina," Zaizekh's "Ferdinand und Luise," Eulenberg's "Songs of Euripides," and possibly, if the score is ready in time, Max Schilling's "Mona Lisa."

A new and admirable "Temple of Music," comprising theatre and concert hall, is to be erected on a hill adjoining the city. It will be ready in 1920, and inaugurated with festivals in the honor of Beethoven's 150th anniversary. The plans of the architect, Herr Ernest Harger, look very promising. The building will be of Grecian style.

* * *

*This term we dislike, but we hardly know what to substitute for it. The expression "male choir" is indefinite, in that vast numbers of male choirs consist of adult voices *only*—first and second tenors and first and second basses.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

COUNCIL MEETING

A meeting of the Council was held at 90 Trinity Place, New York, on Monday, November 24. Those present were Messrs. Hedden, Day, Brewer, J. W. Andrews, Elmer, Federlein, Norton, C. R. Gale, Keese, Demarest, Baier, Milligan, Wright and Schlieder.

Mr. Day, for the Public Meetings Committee, reported that a social meeting would be held at the Church of the Divine Paternity, Seventy-sixth Street and Central Park West, on Monday, December 8, at 3 P.M. Mr. Frederick Schlieder will speak on "Improvisation."

Several members were dropped from the rolls for non-payment of dues.

The following were elected Colleagues:

C. Virgil Gordon	New York.
Brainard Avery	New York.
T. Tertius Noble	New York.
David R. Adamson	Brooklyn, N. Y.
Miss Wilhelmina Grant	Brooklyn, N. Y.
Frank C. Woodruff	Brooklyn, N. Y.
Andrew J. Baird	Poughkeepsie, N. Y.
Albert R. Weidlund	Arlington, N. J.
Mrs. F. W. Nichols	Houghton, Mich.
George A. Bluthardt	St. Louis, Mo.
Ernest P. Stamm	St. Louis, Mo.
Nicholas W. Devereaux	St. Louis, Mo.
Miss Ida Missileine	Kirkwood, Mo.
William G. Robertson	Richmond, Va.
Mrs. Roy W. Woson	Staunton, Va.
Miss Mary C. Tomlin	Petersburg, Va.
Mrs. H. D. Armstrong	Richmond, Va.
John B. Wilson	Washington, D.
Mrs. J. S. Taylor	Washington, D.
Ernest D. Leach	Washington, D.
Paul M. Giesy	Washington, D.
Miss Helen Burkart	Washington, D.
Roy W. Francis	Everett, Mass.
Mrs. Martha F. Gale	Canterbury, Mass.
Miss Sara L. Coolidge	Cambridge, Mass.
Fred. E. Leitsinger	Brattleboro, Vt.
Miss Ruth Hauelsen	Cleveland, Ohio
Arthur B. Sauer	Cleveland, Ohio
Harry C. Banks, Jr.	Ardmore, Pa.
Woodruff Jones	Germantown, Pa.
Sherlock Wenerd	Germantown, Pa.
Warren H. Galbraith	Baltimore, Md.
Marion J. Woodford	Baltimore, Md.
Miss C. Estella Foreman	Utica, N. Y.
Florence G. Pierce	Utica, N. Y.
John E. Hill	Utica, N. Y.
Mrs. Grace B. Wright	Utica, N. Y.
Miss Julia C. Goettel	Syracuse, N. Y.
Earl B. Collins	Syracuse, N. Y.
George Van Deusen	Syracuse, N. Y.
Miss Laura Richards	Little Falls, N. Y.
Margaret Lamberson	Portland, Ore.
Roy R. Shrewsbury	Redlands, Cal.
Morris H. Cook	Los Angeles, Cal.
F. Dellapiane	San Francisco, Cal.
Henry Von Bremer	San Francisco, Cal.
Miss Ruth B. Austin	San Francisco, Cal.
Roscoe W. Lucy	Oakland, Cal.

DISTRICT OF COLUMBIA CHAPTER

The regular monthly meeting had several interesting features. First, the reception of four new applications; second, the passing of a resolution of sympathy upon the death of one of our best-known organists, John Porter Lawrence; and third, an interesting paper by Father Gabert of the Catholic

University, Brookland, D. C., on the works of the monks of Solesmes.

Following is the programme of the first public service of the season, which took place on October 28, in Trinity Church, Third and C Streets:

The Spacious Firmament	Haydn
Preludium	Trinity Choir
Ora Pro Nobis	Bibl
Te Deum in G	C. Melville Ashton
Fantasia and Fugue in G minor	Comstock
Veni Creator	Trinity Choir
Sonata, Opus 132	Bach
Glorious Things	Mr. Ashton
	Gumprecht
	Mrs. Armand Gumprecht
	Rheinberger
	Mr. Ashton
	Haydn
	Trinity Choir

THE WORK OF THE AMERICAN GUILD OF ORGANISTS AT OBERLIN

By FREDERIC B. STIVEN, A.A.G.O.

One of the centres of activity in promoting the work of the American Guild of Organists is in Oberlin, Ohio, at the Conservatory of Music. George Whitfield Andrews, A.M., Mus.D., A.G.O., one of the founders of the Guild, is the head of the organ department in the Oberlin Conservatory. The other professors of the department, J. Franklin Alderfer and F. B. Stiven, A.A.G.O., are also members of the Northern Ohio Chapter, which has its headquarters in Cleveland. The teachers strongly advise students to prepare for the annual examination, which is held in May at Oberlin, and during the past few years thirteen students who were to graduate in organ as a major study have successfully passed the examination for the Associateship. The New York committee have repeatedly commented on the general excellence of the written work sent in to them.

There is a special theory course required of Oberlin students graduating with organ as a first study, the department holding that a well-equipped organist needs especially a thorough foundation in the theoretical branches. In common with all other students who are candidates for graduation, they are required to take two years and a term of Harmony and Simple Counterpoint. In addition the organ student has a year of Double Counterpoint, Canon and Fugue and a term of Musical Form. Instead of the Musical Form many of the students elect the composition course which is offered after this amount of theory is completed.

It will thus be seen that these courses, together with the Ear Training and History of Music required of all students, do much toward preparing a pupil for the examinations of the Guild. The Harmony course demands a great deal of practical work at the piano in modulating, reading figured bases and harmonizing sopranos. The Ear Training course covers chord work such as is required in the Fellowship examination. The History of Music Course, offered at Oberlin under Professor Edward Dickinson

son, is particularly valuable and does much in giving the student a broad outlook on music in general from the historical standpoint. In the practical work at the organ opportunity is given the advanced students at each lesson to do some directed work in improvisation, while adapting of piano accompaniments to the organ and hymn and anthem playing receive full attention. Dr. Andrews is also teaching interesting courses in instrumentation, orchestration and score reading, which help materially in the organ work of the examination.

Each organ student at Oberlin, even though he does not become an academic member of the Guild, receives this training, which is helping to raise the standards of organists and organ playing all through the country. Former Oberlin students are now officers in the Illinois and Minnesota and Iowa Chapters, and there are Colleagues in several more of the numerous Chapters throughout the United States.

Organ recitals are given each year on the large Roosevelt organ in Warner Concert Hall, both by the Faculty of the organ department and by the graduating students. Professor William Treat Upton of the piano department of the Oberlin Conservatory, former Sub-dean of the Northern Ohio Chapter, is the organist of the large Austin organ in the Calvary Presbyterian Church at Cleveland, where he gives weekly Vesper Recitals throughout the winter. Professor Frederic B. Stiven plays the large Estey organ in the Euclid Avenue Christian Church, and will this year give a recital before the Cleveland members of the American Guild.

MICHIGAN CHAPTER

Mrs. Mary H. Christie gave the following recital under the auspices of the Guild at the Church of Our Father, Detroit, November 18:

Toccata	Kinder
Solemn Prelude	Noble
Melodie	
Morceau	Salome
Petite March	
"La Fille aux Cheveux de lin"	
"La Cathedrale Engloutie"	Debussy
Cortege	
Noel	Jacob
Noel Breton	Quef
Noel	Dubois
March from Incidental Music to Henry VIII.....	Sullivan

Programme of "Quiet Hour of Music" at Temple Beth El, Detroit, October 26, at 4 o'clock, by the Dean of the Chapter, Abram Ray Tyler:

Prelude Symphonique	Ward
Canon in B	Schumann
Sonata in E minor	Piutti
Nocturne, <i>Midsomnights Dream</i>	Mendelssohn

The Chapter is ambitious to increase its membership to five hundred, and the Dean has prepared a letter for the encouragement of organists who ought to be members of the Guild, stating the history and objects of the Guild and setting forth the advantages of membership. This letter is being circulated freely among the organists of Michigan.

SOUTHERN CALIFORNIA CHAPTER

The monthly dinner of the Chapter was held at the Hotel Hollenbeck. A letter from Warden Andrews was read and led to a discussion of plans and projects for the work of the Guild, including State and National Conventions. The affairs of the Chapter are progressing satisfactorily, the regular monthly dinners having an average attendance of about twenty. At the close of the last dinner the members present visited and tried the new organ in a beautiful private residence, and a full New Year's service is planned for next month in the Jewish Tabernacle.

ILLINOIS CHAPTER

The Festival Service for November was held on Sunday afternoon at St. James Episcopal Church. The following organ numbers were played:

Sonata in A minor	Karg-Elert
Choral and Andante	Dr. Francis Hemington
Caprice Heroique	Miss Florence Hodge
	Bartlett
	Bonnet
	William D. Belknap

The Choral Evensong was sung by the vested choir of St. James', under the direction of John W. Norton, who also played the service. The chorus numbers included a motet by Righini, "The Lord is Great," "Magnificat" and "Nunc Dimittis" by Tours.

CENTRAL NEW YORK CHAPTER

The regular monthly meeting of the Central New York Chapter was held on Wednesday evening, December 3, in the choir room of Grace Church, Utica, Dean Garretson in the chair. Quite some business was transacted, and two applications were received. In the near future Mr. Harry Mason, Sub-Dean, will give a recital in Amsterdam under the auspices of the Chapter. The principal feature of the meeting was a very interesting and instructive lecture by Robert Hope-Jones on "The Revolution in the Organ." Mr. Hope-Jones held the closest attention of his audience for over two hours, and at the conclusion a rising vote of thanks was given him. Mr. Hope-Jones' explanation of his many wonderful and valuable inventions in the organ won for him many converts to his theories. At the conclusion of the meeting a buffet luncheon was served by a committee consisting of Miss Florence Dunham, Miss Clara Drury, and Mrs. Grace Wright. The meeting finally wound up with an impromptu recital on the organ of Grace Church by several of the organists. The next meeting will be held on Wednesday evening, January 7, and the speaker will be Mr. Paul Buhl, of the Barnes and Buhl Organ Co., who will speak on "Organists' Perplexities." Those present were D. C. Garretson, Dean Gerald Stewart, Registrar C. H. H. Sippel, Treasurer Charles Learned and Miss Woolworth of Watertown; Mrs. Maltby, Miss Broughton, Miss Vedder and Mr. Bullock, of Little Falls; Mr. Allez, of Cooperstown, and Paul Buhl, Eugene Simmerer, Jr., Mr. Hammacher, J. P. Williams, Gordon Peters, J. Francis Day, Miss Dunham, Miss Drury, Mrs. Grace Wright, Mrs. M. I. Wright, Mrs. Risinger, Miss Rundell, Miss Foreman, of Utica.

NEW YORK CITY

The first organ recital of the seventh series of Guild recitals was given by Mr. T. Tertius Noble in St. Thomas' Church, New York City, on Tuesday evening, November 25. A large audience was present and a good representation of the Guild in procession. The following programme was rendered:

Overture in C minor and major	Thomas Adams
Two Preludes	C. V. Stanford
Theme with variations in D flat	T. Tertius Noble
Concerto in G minor	M. Camidge
Prelude, "Dream of Gerontius"	E. Elgar
Andante in E	H. Smart
Vivace in C	B. Harwood
Requiem Eternam	

The remaining recitals are: Second recital in January, by Wallace Goodrich, of Boston. Programme of French compositions. Third recital in February, by Frederick Maxson, of Philadelphia. Programme of American compositions. Fourth recital in March, by Harold D. Phillips, of Baltimore. Programme of German compositions. Due notice of the date of Mr. Goodrich's recital will be given.

Various Notes

At the fifth faculty recital at the Northwestern University School of Music, Evanston, Ill., November 20, Mr. Day Williams, violoncellist, assisted by Mrs. Hila Verbeck Knapp, pianist, presented the following programme: "Concerto in D major," Haydn; "Traumerei," Strauss; "Loure," Bach; "Scherzo," Van Goens; "Sonata in Bb minor," Op. 8, von Dohnanyi.

The programme at the annual concert, October 28, of the Toronto College of Music, F. H. Torrington, director, included: "Concerto in C minor," Beethoven; "Concerto," Op. 69, Hiller; "Polonaise in Eb," Chopin; "Concertstücke," Op. 79, Weber; "Concerto in Eb," Op. 59, Moszkowski.

A prize of \$50 is offered for the best musical setting of the new Bowdoin College song, "Forward the White." This contest will close April 1, 1914. Copies of the song may be obtained by applying to Professor E. H. Trass, Bowdoin College, Brunswick, Me.

The Worcester Oratorio Society, under the conductorship of J. Vernon Butler, at their first concert this season presented on November 18 Von Weber's "Jubilee Cantata," preceded by a selection from Bach's "Magnificat" and a miscellaneous programme. The soloists were: Mme. Marie Sundelius, soprano; Mr. B. E. Berry, tenor; Mr. G. Miles, baritone; Mrs. J. V. Butler, pianist; Mr. C. H. Grout, organist, and a chorus of 175 voices. At the second concert, on December 26, the "Messiah" will be performed.

The students of Mr. W. J. Hall, at their song recital given November 15 in the Musical Art Building, St. Louis, Mo., presented the following programme: "The Sweetest Flower that Blows," Hawley; "For All Eternity," Mascheroni; "A Little Way," "Maid of the Morn," "Say Yes," Bingham; "Song of Steel," Spross; "Love Song," Pinsuti; "O'er the Ocean's Breast," White; "Hayoma," Elliott; "Voices of the Rain," Mann; "Return," Tosti; "Elysium," Speaks; "At Dawning," Cadman; "Bedouin Love Song," Hawley; "A Birthday Song," Woodman; "He is Kind, He is Good," Massenet; "How Do I Love Thee," Ware; "Elegy," Massenet; "Smuggler's Song," Kernochan; "Wolf of the Bowman," Nelson; "The Enchanted Forest," Phillips.

The Æolian Choir of Brooklyn, N. Y., N. Lindsay Norden, director, at their recital of Russian music, which was presented at St. Mary's Church, Brooklyn, N. Y., on November 19, presented the following programme: "O Gladsome Light," Kastalsky; "Bless Thou the Lord," Ippolitoff-Ivanoff; "Credo," Gretchaninoff; "Cherubim Song," Gretchaninoff; "A Mercy of Peace," Schvedoff; "Glory to the Trinity," Rachmaninoff; "Bogoroditschen," Tschai-kowsky; "Praise Ye the Name of the Lord," Tschesnekoff; "Communion Anthem," Tschesnekoff; "Praise the Lord in Heaven," Bortynansky. Some of the numbers were presented for the first time in Brooklyn, and, for the first time in English. The music is all "A Cappella," and three other concerts have been arranged for the season, at which programmes of this Russian sacred music will be presented.

The Choral Club of Hartford, Conn., R. L. Baldwin, conductor, at their first concert of the seventh season, on Monday evening, December 8, at the Parson's Theatre, Hartford, Conn., presented the following programme: "Song of the Vikings," Fanning; "Nature's Lullaby," Hawley; "John Pel," Andrews; "The Scissors-Grinder," Jungst; "Gypsy John," Clay; "Before the Dawn," Harling; "Blow, Blow, Thou Winter Wind," Parker; "Swing Along," Cook.

Spohr's "Last Judgment" (Novello edition) was rendered very successfully with full orchestra accompaniment Sunday, November 23, by the Bethany Musical Art Society and Symphony Orchestra under the direction of Mr. E. Haesener at the Auditorium before an audience of about nine hundred. The society is now preparing a programme of smaller part-songs to be given in February. During the Messiah Festival Week it will render Bruch's "Fair Ellen" and two or three other smaller works.

At the joint recital given by Miss Louise St. John Westervelt, soprano, and Miss Helen B. Lawrence, pianist, in the Fine Arts Theatre, Chicago, Ill., November 16, the following numbers were included in the programme: "Der Tod, das ist die Kühle Nacht," Brahms; "Waltz," Eminor, Chopin; "Poem," Scriabine; "Etude," Juon; "Colloque Sentimental," Debussy; "Ballade des Femmes de Paris," Debussy; "Isolde's Liebestod," Wagner-Liszt; "The Enclosed Garden," Schindler; "Happy Bird," Saar; "A Song of Pain," Lee; "Golden Eyes," Freer; "Spring," Henschel.

Church Notes

The choir of the Memorial Presbyterian Church, Brooklyn, N. Y., S. Lewis Elmer, O. & C., at the evening service on November 2 presented Von Weber's "Harvest Cantata."

"The Holy City," by Gaul, was rendered at the Church of the Redeemer, Morristown, N. J., on Monday evening, November 10, under the direction of Kate Elizabeth Fox, O. & C.

The cantata "Seed Time and Harvest," by Foster, was sung by a chorus of thirty-five men and boys at St. Mark's Church, New Britani, Conn., on November 2, under the direction of William Anderson, O. & C.

At the special musical service at the First Christian Church, Columbia, Mo., November 30, George Garrett's "Harvest Cantata" was presented under the direction of Frank Parker.

Horatio Parker's Oratorio, "Hora Novissima," was given at the Church of the Ascension, New York City, on Sunday afternoon, December 7, at 4 o'clock, with special soloists and full chorus, under the direction of Richard Henry Warren. The soloists were Mrs. Louise MacMahon, soprano; Mrs. John H. Flagler, contralto; Mr. Roy Steele, tenor; Mr. Earle Tuckerman, baritone; and Mr. Stefano di Stefano, harpist.

The choir (fifty trained voices) of Gethsemane Church, Minneapolis, Minn., Edmund Sereno Ender, O. & C., has announced a series of special musical services for the present season. They will be on the third Sunday evening of each month whenever possible, and the following works are among those which will be sung: "Harvest Cantata," Garrett; "Hear My Prayer," Mendelssohn; "Gallia," Gounod; "Seven Last Words," Dubois, and several miscellaneous programmes.

On November 23, at St. John's Episcopal Church, Yonkers, N. Y., G. O. Bowen, O. & C., Garrett's "Two Advents" was presented, with Miss M. Potter and G. O. Bowen as soloists.

Von Weber's "Harvest Cantata" was presented by the choir of the Memorial Presbyterian Church, Brooklyn, N. Y., S. Lewis Elmer, O. & C., on November 2.

The Mount Holyoke College Choir of two hundred voices and the Second Congregational Church Choir of fifty voices presented the following programme at their Christmas recital on December 12, William C. Hammond, organist and director, and Julia B. Dickinson, soprano: "Dost Thou Remember the Prophet of Old" (16th century), Old French; "The First Nowell the Angels Did Say" (Traditional), Old English; "There is no Rose of Such Virtue" (13th century), Old English; "A Babe is Born All of a May" (14th century), Old English; "Jesu, of a Maiden Thou Wast Born" (15th century), Old English; "In Dulci Jubilo," Old German; "While by My Sheep I Watched at Night," German; "Modest Violet, Hiding in the Grassy Shade," Old French; "Infant So Gentle, So Pure and So Sweet," Old French; "Angels We Have Heard on High," Old Dutch; "Twixt Ox and Ass, Thy Guardians Mild," Old French; "Silent Night, Holy Night," Old German; "March of the Magi," Dubois; "What Child is This Who Laid to Rest," Old Irish; "Come, Shepherds, Come! Shake Off Your Sleep," Tyrolese; "Rejoice, Beloved Christians, with Heart and Soul Rejoice," Old German; "Christians Awake and Salute This Happy Morn," Old Bohemian; "O'er Her Child the Virgin Weeps," Old Breton Melody; Christmas Oratorio, "Break Forth, O Beauteous, Heavenly Light," Bach; "Of the Father's Love Begotten," Old Flemish; "Ye Who Have Vain Fears," Old French; "Christ, When a Child, a Garden Made," Russian; Tryste Noel (in the style of the 18th century), "The Ox He Op'neth Wide the Doors," Bullard; "I Desired Wisdom Openly in My Prayer," Stainer; "O Come All Ye Faithful," Adeste Fideles.

No feature of New York's church-music season is looked forward to with greater interest than the series of noon cantatas at St. Paul's Chapel, Trinity Parish, given each winter by Edmund Jaques, with the co-operation of the vicar, the Rev. W. Montague Geer. The list this year includes three works seldom heard, and included for the first time in St. Paul's list: Frank E. Ward's "The Divine Birth," Harry Rowe Shelley's "The Soul Triumphant," and William G. Hammond's "Messiah Victorious." The series began at noon on Wednesday with the usual Thanksgiving Eve and English harvest festival service, at which the programme was as follows: Processional, "Come, Ye Thankful People, Come," Elvey; Psalm CXLVII, "O Praise the Lord," Smart; "Te Deum," in B minor, Noble; Hymn, "Praise, O Praise Our God and King," Monkland; Anthem, "All Thy Works Praise Thee," Hawley; Hymn, "We Plow the Fields," Schultz; Recessional, "Praise to God," Kocher. Other services all at twelve o'clock, unless otherwise noted, will be as follows:

Tuesday, January 6.—"The Divine Birth," by Frank E. Ward; the composer at the organ.

Tuesday, January 27.—"Gloria Domini," by T. Tertius Noble; the composer at the organ.

Tuesday, March 3.—"Olivet to Calvary," by J. H. Maunder; Dr. Victor Baier, of Trinity Church, at the organ.

Tuesday, March 17.—"The Soul Triumphant," by Harry Rowe Shelley; the composer at the organ.

Tuesday, April 7.—"The Message from the Cross," by Will C. Macfarlane; the composer at the organ.

Friday, April 10 (at 8 P.M.)—"The Crucifixion," by Sir John Stainer; Edmund Jaques at the organ.

Tuesday, April 14.—"Messiah Victorious," by William G. Hammond; the composer at the organ.

Tuesday, April 21.—Easter carols.

Last season the congregations at the nine services aggregated 9,178, distributed as follows: Thanksgiving Eve, 610; Christmas Eve, 460; Noble's "Gloria Domini," 2,281; Fowles' "Calvary," 731; Maunder's "Olivet to Calvary," 938; Shelley's "Vexilla Regis," 782; Macfarlane's "Message from the Cross, 1,845; Stainer's "Crucifixion," 774; Pearce's "Easter Cantata," 757.

Christmas Music

NEW YORK CITY

Cathedral of St. John the Divine, Miles Farrow, organist and choirmaster.—Communion, in E, Parker; "O Sing to God," Gounod.

St. Bartholomew's Church, Arthur S. Hyde, organist and choirmaster.—Morning: "Kyrie," in C, Tallis; "A Child is Born," Chadwick; "Sanctus," in F, Wesley; "Te Deum and Jubilate," in A, West; "There Were Shepherds," Willan; "Sanctus," in F, Gounod.

Trinity Church, Dr. V. Baier, organist and choirmaster.—"In the Beginning," Thorne; Communion, in C, No. 1, Mozart; "O Zion, That Bringest Good Tidings, Warren.

St. Thomas' Church, T. Tertius Noble, organist and choirmaster.—Communion, Richard; "O Holy Night," Adams; "Te Deum" and "Jubilate," in Bb, Stanford; "Glory to God," Noble; "Sanctus," Macfarlane.

Church of the Heavenly Rest, Dr. J. C. Marks, organist and choirmaster.—"Te Deum," in Bb, Willan; "Jubilate," in Eb, Stainer; "There Were Shepherds," Marks; Communion, in F, Tours.

St. Paul's Chapel, Edmund Jaques, organist and choirmaster.—Morning: "Angels from the Realms of Glory," Smart; "Let Us Now Go Even unto Bethlehem," Ward; "Kyrie," in G, Horsman; "Hark! What Mean Those Holy Voices," Geer; "Glory to God in the Highest," Ward; "Sanctus," Horsman; "Nunc Dimittis," Bridge; "Hark! the Herald Angels Sing," Mendelssohn.

The Chapel of the Intercession, Frank T. Harrat, organist and choirmaster.—Communion Service, in E, Harrat; "A Child is Born in Bethlehem," Chadwick; "Silent Night, Holy Night," Haydn; "Sleep, Holy Babe," Field; "Hail! Festal Day," Powell; "Te Deum," in C, Lutkin; Communion, in E, Harrat; "Angels from the Realms of Glory," Baldwin.

First Presbyterian Church, Dr. William C. Carl, organist and choirmaster.—Morning: Carols—"The Babe of Bethlehem," Traditional Kentish; "The Carol of the Star," Noble; "Noël, Noël!" eighteenth century; "Les Voisins," Gevaert; "The Three Kings," eighteenth century; "A Babe is Born," fifteenth century; "Chanson Joyeuse de Noël," ancient; "Pastorale Response," Handel; "Festival Gloria Tibi," Hyde. Evening: Cantata, "Bethlehem," Maunder.

Madison Avenue Presbyterian Church, Seth Bingham, organist and choirmaster.—Prelude, "Shepherds in the Field," and "The Wise Men," Malling; Anthems: "Sing, O Heavens," Tours, and "There Were Shepherds," Vincent; Introit, "There was Silence," Stainer; Offertory, "Rejoice Greatly," Handel; Postlude, "Hallelujah Chorus," Handel.

St. Mark's M. E. Church, E. A. Jackson, organist and director.—"And the Glory of the Lord," from Handel's "Messiah." Evening: Cantata, "The Manger Throne," Manney.

Church of St. Mary the Virgin, Walter S. Fleming, organist and choirmaster.—"Coronation Mass," Cherubini; "The World is Flesh Become" (from "The Redemption"), Gounod.

Church of the Incarnation, Beecher Aldrich, organist and choirmaster.—"Te Deum," in D, Field; "He Shall be Great," Adams; "Sanctus," Gounod.

Brick Presbyterian Church, Clarence Dickinson, organist and choirmaster.—"Scenes from the Childhood of Christ," Malling; Carols: "Hushed and Still," Gulbins; "Shepherds' Story," Dickinson; "Song of Christmas," Dickinson; "Neighbors at Bethlehem," Gevaert; "Angelus," Elgar; "Cradle Song," Georg Schumann.

The Collegiate Church, H. H. Duncklee, organist and choirmaster.—Morning: "Sing and Rejoice," Ambrose; "Calm on the Listening Ear," Rogers; "Lovely Voices of the Sky," Hammond; "Christmas

Song," Dickinson; "Joyously Peal, Ye Christmas Bells," Coombs. Afternoon: "The Christ Child," Hawley.

Chapel of St. Augustine, Harry Fletcher, organist and choirmaster.—"Hail to the Lord's Anointed," Brackett; "There Were Shepherds," Vincent; "In a Stable Lowly," Oliver King; Communion Service, Merbecke; "Sanctus," "Benedictus" and "Agnus Dei," from Gounod's "Messe Solennelle."

BROOKLYN

St. Mark's Church, Alfred R. Boyce, organist and choirmaster.—"Te Deum," in Bb, Stanford; Communion, in Eb, Eyre; "Jubilate," in Bb, Stanford; "Hymn of the Angels," West.

Memorial Presbyterian Church, S. Lewis Elmer, organist and chorimaster.—Morning: "Sanctus" ("St. Cecilia"), Gounod; "There Were Shepherds," Steane; "Holy Christmas Night," Lassen; Carol, "A Cradle Song," Barnby-Gow. Evening: Carol Service—"A Child is Born," Stokowski; "Love Came Down at Christmas," Elmer; "Three Kings Have Journeyed," Cornelius; "A Christmas Song," Dickinson; "Sleep, Infant Divine," arr. Biedermann; "The Virgin's Lullaby," Buck; "The Stars Shine Bright," Coombs; "O'er the Cradle," Breton melody; "Sing Joyously," arr. Damrosch; "Holy Night," German melody.

St. Stephen's English Lutheran Church, W. B. Welsh, organist and choirmaster.—Morning: "Silent Night," Haydn; "Adore and Be Still," Dressler-Gounod; "There Were Shepherds," Vincent.

NEW YORK STATE

Grace Church, Utica, De Witt C. Garretson, organist and choirmaster.—"Te Deum," in Bb, Stanford; Communion Service, in Ab, Learned; "While All Things Were in Quiet Silence," Macfarren; "Arise, Shine," Elvey; "Awake, Put On Thy Strength," Greenish.

St. Paul's Protestant Episcopal Church, Poughkeepsie, J. W. Chaundy, organist and choirmaster.—"Moderato Maestoso," Clough-Leigher; "Christians, Awake," Schneckler; "Te Deum," in D minor, Spross; "Jubilate," in C, Hall; "There Were Shepherds," Gaul.

St. John's Episcopal Church, Yonkers, George Oscar Bowen, organist and choirmaster.—"Comfort Ye" and "Ev'ry Valley," Handel; Two Old French Carols, "Slumber Song of the Infant Jesus" and "The Neighbors of Bethlehem"; Cantata, "Cradle of Christ," Bridge; Hallelujah Chorus, from "Messiah"; "Te Deum" and "Jubilate Deo," in Bb, Stanford; Two French Carols, "O Come, Redeemer of Mankind," West; Communion Service, in C, Calkin.

First Presbyterian Church, Auburn, Joseph C. Beebe, organist and choirmaster.—"I Will Set His Dominion," Parker; "Mercy and Truth," Stainer; "Sleep of the Child Jesus," Gevaert; "Neighbors of Bethlehem," Gevaert; "Joyful Christmas Song," Gevaert; "Shepherds' Christmas Song," Riemann; "Christmas Bells," Stevenson; "Good King Wenceslas," Stevenson; "The Whole Earth is at Rest," Roberts; "O Holy Night," Adam; "Before the Heavens Were Spread," Parker; "Through the Still Air," Allen; "Coming of the King" (Cantata), Buck.

Trinity P. E. Church, Mt. Vernon, Carl Borgwald, organist and choirmaster.—"Te Deum," in Bb, Stanford; "Jubilate," in G, Parker; Communion, in C, Richards; "Sing, O Heavens," Tours; "It Came Upon the Midnight Clear," Sullivan.

St. John's Church, Far Rockaway, W. H. Tucklev, organist and choirmaster.—"The Manger," Guilman; "Te Deum," in C, Martin; "Jubilate," in Bb, Nevin; Communion, in F, Stainer; "Behold, I Bring," Barnby; "Sing and Rejoice," Ambrose; "Sevenfold Amen," Stainer; "Nunc Dimittis," Gregorian Tonus Regius.

Greenburgh Presbyterian Church, Dobbs Ferry, Edward Bunting, organist and choirmaster.—"Glory to God," Lee; "O Holy Night," Adams; "Break Forth into Joy," Clare; Old English, French and German carols.

NEW JERSEY

Trinity Church, Elizabeth, Frank T. Seibert, organist and choirmaster.—"Te Deum," in G, Calkin; "Jubilate," Bridgewater; Communion Service, Eyre; "Sing We Merrily," Stubbs; "There Were Shepherds," Foster.

First Presbyterian Church, Morristown, W. Ralph Cox, organist and choirmaster.—Morning: "There Were Shepherds," Vincent; "The Glad Tidings," Brewer; "Hymn of Peace," Coombs. Evening: Carol Service—"O Little Town of Bethlehem," Barnby; "There Was Silence in Bethlehem's Fields," Stainer; "Silent Night, Holy Night," Haydn; "Lo, How a Rose E'er Blooming," Praetorius; "When the Sun Had Sunk to Rest," Old English Noel; "All My Heart This Night Rejoices," Bartlett; "See, Amid the Winter's Snow," Cox; "Hail, All Hail, the Glorious Morn," Old Bohemian carol; "O Zion, That Bringeth Good Tidings," Stainer; "The Birthday of a King," Neidlinger; "The First Nowell," Traditional.

Trinity Church, Hoboken, Christian B. Clark, organist and choirmaster.—"Te Deum," in Bb, Stanford; Communion Service, in F, Stainer; "When Jesus Was Born," Cruickshank.

Christ Church, New Brunswick, George W. Wilmot, organist and choirmaster.—Morning: Communion Service, in D, Adams; "Te Deum," in D, Adlam; "Jubilate," in F, Tours; "Break Forth into Joy, Steane. Evening: "Magnificat and Nunc Dimittis," in Eb, John E. West; "With All Thy Hosts," West; "Emanuel, Emanuel," Spinney.

Trinity Episcopal Church, Trenton, Sydney H. Bourne, organist and choirmaster.—Communion Service ("Messe Solennelle"), Gounod; "Ninefold Kyrie," Ward; "Sing to God," Gounod; "It Came Upon the Midnight Clear," Sullivan; "The Hymn of the Angels," West; "Let Us Now Go Even Unto Bethlehem," Peace; "God From on High Hath Heard," Torrance; "Silent Night," Haydn.

St. Paul's Episcopal Church, Bound Brook, Herbert Lloyd, organist and choirmaster.—"Te Deum," in Bb, Calkin; "Rejoice in the Lord," Hollins.

St. James' Church, Newark, Sidney A. Baldwin, organist and choirmaster.—"Te Deum," in Bb, Willan; "Jubilate," in F, Tours; "Kyrie," in F, Marks; "O Come, Redeemer," West; "Sanctus," in F, Marks.

St. Mary's P. E. Church, Jersey City, W. E. Hicks, organist and choirmaster.—"O Little Town of Bethlehem," Neidlinger; "Arise, Shine, for Thy Light is Come," Elvey; Communion Service, in D, Adams.

Church of the Redeemer, Morristown, Kate Elizabeth Fox, organist and director.—Morning: "Te Deum," in C, Lutkin; "There Were Shepherds" (Messiah), Handel; Communion Service, in Eb, Haynes; "Alleluia, O Zion That Bringest Good Tidings," Stainer; "Evening Service," in Eb, Parker; "Nazareth," Gounod; Old English and French Carols.

NEW ENGLAND STATES

Church of the Good Shepherd, Hartford, Conn., Clifton C. Brainerd, organist and choirmaster.—Morning: "Te Deum," in G, Calkin; Communion Service, in Eb, Haynes; "O Zion, That Bringest Glad Tidings," Warren. Evening: "Magnificat and Nunc Dimittis," in Bb, Marks; Selections from "The Prince of Peace," Camp; "O Heaven-sent Star," Edwards.

Christ Church, New Haven, Conn., R. A. H. Clark, organist and choirmaster.—Communion Service, in E (complete), Parker; "O Come, Redeemer of Mankind," West.

The Fourth Church, Hartford, Conn., Ralph L. Baldwin, organist and choirmaster.—Handel's "Messiah" will be performed by the regular chorus choir of seventy voices and large orchestra, with the following soloists: Mrs. M. B. Green, soprano; Mrs. N. C. Reynolds, contralto; C. E. Prior, Jr., tenor; E. L. Couch, bass.

First Congregational Church, Willimantic, Conn., Charles H. Caswell, director.—Morning: "Christmas Suite," Op. 48, Malling; "Christians, Awake, Salute the Happy Morn," Maunders; "In a Stable Lowly," King; "Lo, How a Rose," Praetorius; "A Legend," Tchaikowski; "Nazareth," Gounod-West; "Hallelujah Chorus," Handel. Evening: "Noel," Buck; "Pastoral Symphony" ("Messiah"), Handel; "The Christ Child," Hawley.

Trinity Church, Portland, Conn., J. T. B. Turner, organist and choirmaster.—"Te Deum," in Eb, Zabriski; "Jubilate," in C, Buck; "Sing Praises Unto the Lord," Brown; "Adeste Fideles"; Communion in Eb, Haynes.

St. Thomas' Church, Taunton, Mass., W. J. Clemson, organist and choirmaster.—"Te Deum," in D, Steane; "Benedictus," in G, Wesley; Communion Service, in C, King Hall; "There Were Shepherds," Gaul; "Final Amens," Clemson.

Second Congregational Church, Holyoke, Mass., William C. Hammond, organist and choirmaster.—Morning: "A Child is Born," Chadwick; "Christians, Greet the Happy Morn," McFarland; "While Shepherds Watched," Praetorius; "Drop Down, Ye Heavens," Manney; "Glory to God," Noble; "Oh, Holy Night," Adam. Evening: Christmas Carol Service. The regular choir, assisted by the children's choir of 100 voices.

Mary Lyon Chapel, Holyoke, Mass., William C. Hammond, organist and choirmaster.—"Christians, Awake," Waynright; "The Babe of Bethlehem," Traditional; "Rejoice, Beloved Christian," 1587; "The First Christmas," Barnby; "Oh, Sing to God," Gounod; "O Come, All Ye Faithful," Portuguese.

All Saints' Church, Worcester, Mass., John W. Barrington, organist and choirmaster.—"Te Deum," Barrington; "There Were Shepherds," Tours; Communion Service, in Eb, Garrett; "Before the Heavens Were Spread Abroad," Parker.

Beneficent Congregational Church, Providence, R. I., John B. Archer, organist and choirmaster.—A Recital of Ancient and Modern Christmas Music: "Hail, All Hail, the Glorious Morn"; "The Angels and the Shepherds"; "Let All Men Sing God's Praises; "Ave Maria" (Male voices), Arcadelt, 1550; "Lo, How a Rose E'er Blooming," Praetorius, 1609; "The Sleep of the Child Jesus," Gevaert; "Heilige Nacht," arr. Damrosch; "The Sailors' Christmas" (female voices), Chaminade; "Ring Out, Wild Bells," Damrosch; "In Bethlehem's City," West; "A Cradle Song of the Virgin," Barnby; "All Hail to Christmas Day," Archer; "Chrystmasse of Olde," Archer; "O Come, All Ye Faithful," Farmer.

Trinity Church, Waterbury, Conn., Harry Irwin Metzger, organist and choirmaster.—"Te Deum," in Eb, Woodward; "Jubilate," in Bb, Harker; Communion, in Eb, Rogers; "There Were Shepherds," Steane; "Sing, O Heavens," Maunders; "He Shall Reign Forever," Simper; "Evening," in D, Rogers.

VARIOUS

Christ Church, Exeter, N. H., James P. Webber, organist and choirmaster.—"Te Deum," in D, Sullivan; "Arise, Shine," Elvey; Communion, in F, Field.

Grace Episcopal Church, Waycross, Ga., W. S. Henley, organist and choirmaster.—Midnight Eucharist: "Two Old Normandy Noëls," translated and arranged by Gaul; "Kvrie," "Gloria" and "Creed," in F (from Service in Bb), Stainer; "O Little Town of Bethlehem," Redner; "O Holy Night," Adam; "Sevenfold Amen" and "Nunc Dimittis," Stainer. Morning: "Te Deum," in Bb, Stainer; "Benedictus," Stainer; "There Were Shepherds," Vincent; "Angels

from the Realms in Glory," Smart; "Blessed be the Lord," Barnby; "Nunc Dimittis," Tours.

St. John's Cathedral, Quincey, Ill., Roland Diggle, organist and choirmaster.—Morning: Communion, in C, Loveday; "Arise, Shine," Maker; "The Grace of God," Andrews; "They Were All Looking for a King," Dickinson. Evening: "Magnificat and Nunc Dimittis," Willan; "O Come, Redeemer," Marchant; "In a Manger Bed," Cross; "We Three Kings," Stainer; "Holy Night, Peaceful Night," Barnby; "Shepherd, Shake Off Your Drowsy Sleep," Stainer.

St. John's Church, Laurel, Miss., Herbert G. Bastow, organist and choirmaster.—"Te Deum," in Eb, Woodward; "Jubilate," in Bb, Nevin; "Sing, O Heavens," Gaul; Communion Service, in G, Gilbert; "Magnificat and Nunc Dimittis," in D, Field; "Good Christian Men, Rejoice," Old German; "Jacob's Ladder," Traditional; "We Three Kings of Orient Are" (harmonized), Stainer; "When Christ was Born," Brown; "Sweet Christmas Bells," Stainer; "See Amid the Winter's Snow," Goss; "Holy Night, Peaceful Night," Barnby.

Christ Church Cathedral, Louisville, Ky., Ernest A. Simon, organist and choirmaster.—"Messe Solenne," Gounod; "Magnificat and Nunc Dimittis," in Ab, Mann; "Before the Heavens," Parker; "There Were Shepherds," Foster; "O Sing to God," Gounod; "Sing, O Heavens," Tours; "Nazareth," Gounod.

Second Presbyterian Church, Charlotte, N. C., Harry J. Zehn, organist and choirmaster.—Morning: "Come, All Ye Faithful," Novello; "Let Us Go Even Unto Bethlehem," Steane; "Hallelujah Chorus," Handel; "Christmas," Garrett. Evening: "Lo, How a Rose E'er Blooming," Praetorius; "The Christ Child," Hawley.

Sacred Heart Church, Cincinnati, Ohio, H. B. Gibbs, organist and choirmaster.—German and English Carols, Gounod's "Noel," "Bethlehem" and "Nazareth."

Emanuel Church, Cleveland, Ohio, E. Vernon W. Heal, organist and choirmaster.—"Break Forth, O Beauteous, Heavenly Light," Bach; Communion Service, in E, Gower; "Come Near, Ye Nations," Watson. Carol Service at Midnight on Christmas Eve.

First Baptist Church, Philadelphia, Pa., Frederick Maxson, organist and choirmaster.—"Sing, O Sing This Blessed Morn," Neidlinger; "The Word is Flesh Become" ("Redemption"), Gounod; "Sleep of the Child Jesus," Gevaert; "The Heralding Star," Matthews; "A Joyful Christmas Song," Gevaert; "They All Were Looking for a King," Dickinson; "The Grace of God That Bringeth Salvation," Maxson; "Sleep, My Little One," Reger; "Silent Night," Haydn.

Our Lady of Lourdes' Church, Spokane, Wash., J. D. Brodeur, organist and choirmaster.—"Adeste Fideles," Novello; "Mass," in A, Schmid; "Tecum Principium," Saint-Saëns; "Jollite Hostias," Saint-Saëns.

St. Paul's Church, Walla Walla, Wash., F. C. Bassett, organist and choirmaster.—"Te Deum," in Eb, Baumbach; "Jubilate," in Bb, Nevin; "There Were Shepherds," Vincent; "Hark, What Mean Those Holy Voices," West; "Bethlehem," Gounod.

St. Paul's Church, Ogontz, Pa., H. A. Matthews, organist and choirmaster.—Communion, in C, Foster; "While Shepherds Watched," Barnby; "Sanctus," in A, Stainer.

St. Peter's Church, Philadelphia, Pa., L. A. Wadlow, organist and choirmaster.—"Sing, O Heavens," Tours; "O Come, Redeemer of Mankind," Marchant; "Te Deum," in C, Stanford; "Evening," in Bb, Smart.

St. Mark's Church, Minneapolis, Minn., S. R. Avery, organist and choirmaster.—"Jubilate," in E, Parker; Communion, in D, Woodward; "Hark, What Mean," Avery; "A Child is Born," Chadwick; "Eve of Grace," Matthews; "The Three Kings" and "Slumber Song of the Infant Jesus," arr. by Gevaert.

St. John's Church, Youngstown, Ohio, R. W. Forcier, organist and choirmaster.—Morning: "Te Deum," in E. Parker; "Benedictus," in G. Thorne; "Sing and Rejoice," Harwood; Communion, Gounod. First Presbyterian Church, Lincoln, Neb., F. Frank Frysinger, organist and choirmaster.—Morning: "Festival Te Deum," in E minor, Buck; "There Were Shepherds," Gaul; "Evening"; "Christmas Oratorio," Saint-Saëns.

St. Peter's Church, Morristown, N. J., J. Sebastian Matthews, organist and choirmaster.—"Mass," in E minor, Dossert; "The Heralding Star," Matthews; "In the Beginning," Andrews; "Lo, How a Rose," Praetorius; "Slumber Song of the Infant Jesus" and "Neighbors of Bethlehem," Gevaert; "Beside Thy Cradle Here I Stand," Bach; "The First Noel," "Good King Wenceslas" and "God Rest You Merry!" Traditional; "Holy Night," Haydn; "Love Incarnate" and "Eve of Grace," Matthews.

Zion Methodist Church, Winnipeg, Man., Canada, Dr. G. A. Brown, choirmaster, and S. P. Osborne, organist.—Morning: "Christmas," Shelley; "It Came Upon a Midnight Clear," Sullivan; "There Were Shepherds," Buck; "O Sing to God," Gounod; "Come, Thou Long Expected Jesus," Dykes. Evening: "Angels from the Realms of Glory," Smart; "Hark, the Herald Angels Sing," Mendelssohn.

At the Verdi Centenary Grand Opera Concert given by the choir of St. Andrew's Memorial Church, Yonkers, N. Y., under the direction of R. E. H. Terry, organist, on December 10, the following programme was rendered: March Triumphant, "Aida"; Anvil Chorus, "Il Trovatore"; Celeste Aida, "Aida"; Pilgrim Chorus, "I Lombardi"; Prison Scene, "Il Trovatore"; Soldiers' Chorus, "Il Trovatore"; Infelice, "Ernani"; Ballata, La Donne e Mobile, "Rigoletto"; Home to Our Mountains, "Il Trovatore"; O Don Fatale, "Don Carlos"; Solenne in quest' ora, "La Forza del Destino"; Ah! Fors e Lui, "La Traviata"; La Fatal Pietra, "Aida"; We are Brave Mators, "La Traviata."

Vacancies and Appointments

Edwin Arthur Kraft, for seven years organist of Trinity Episcopal Church, Cleveland, Ohio, has resigned his position to accept the position as city organist in Atlanta, Ga.

Edward F. Johnston, who resigned this fall from his position as organist of Cornell University after four years' service, has bought a home on Long Island, where he is devoting his time to composition and study.

Obituary

Herve Dwight Wilkins, prominent organist and composer, of Rochester, N. Y., died on November 24, at the age of eighty-three. He had been organist at various Rochester churches, was a past president of the New York State Music Teachers' Association, a founder of the American Guild of Organists, and a director of the Batavia Philharmonic and Mendelssohn societies. He was the composer of a number of organ pieces, part songs, etc., and writer of books on music.

The Scranton Choral Society, under the direction of John T. Watkins, on December 29 will perform "The Messiah." New York artists have been engaged. Mr. Watkins is also director of the Elm Park Church Choral Society, which is at present rehearsing Gounod's "Gallia." Mendelssohn's "Hear My Prayer," Herbert's "Bethlehem" and Anderton's "Wreck of the Hesperus."

Organ Recitals

T. SCOTT BUHRMAN, at the First Presbyterian Church, New York City, November 17: Sonata, Op. 40, Rene L. Becker; Intermezzo, J. H. Major; Fantasie, C. Bach; Marche Religieuse, Op. 15, Guilmant; Romanza, Parker; Meditation, Op. 20, Joseph Callaerts; March, from G minor Suite, James H. Rogers. November 24: Autumn, E. F. Johnston; Concerto, C. Bach; The Question and The Answer, W. Wolstenholme; Choralvorspiele, Herzlich thut mich erfreuen, Johannes Brahms; Melody and Intermezzo, Horatio Parker; Nocturne, J. F. Frysinger; Marche Moderne, Edwin H. Lemare; Invocation, Op. 18, Guilmant; Fantasie de Concert, Friedrich Lux.

PROFESSOR SAMUEL A. BALDWIN, at the College of the City of New York, New York, November 26: Sonata in the Style of Handel, Wolstenholme; Legend, Federlein; Toccata and Fugue in D minor, Bach; Rhapsodie on Breton Melodies, No. 3, in A minor, St. Saens; In Paradisum, Dubois; The Curfew, Horsman; Fiat Lux, Dubois.

WARREN F. ACKER, at St. Paul's Evangelical Lutheran Church, Allentown, Pa., November 20: Fugue in G major, Bach; Serenade, Op. 29, Chaminade; Scherzo in D, Op. 135, Falukas; Overture to Zampa, Herold; Allegro Maestoso, West; Canzonetta, Op. 71, No. 4, Foote; Down in the Forest, Ronald; Ave Maria, Bruch; Even Song, Johnson; Concert Variations on The Star-Spangled Banner, Buck.

EDWIN ARTHUR KRAFT, at Trinity Cathedral, Cleveland, Ohio, November 5: Piece Heroique, Webbe; Cantilene, Hailing; Reverie, St. Clair; Overture to "Tannhauser," Wagner; Scherzo (M. S.), Roberts; Basso Ostinato, Arensky; Suite in G minor, Truette; Meditation Serieuse, Bartlett; Grand Chœur (M. S.), Davis.

HERBERT F. SPRAGUE, at Trinity Church, Toledo, Ohio, November 19: Fourth Organ Symphonie (entire), Widor; Autumn, Johnson; The Rose, Sonnakalb; Carillon, Faulkes; Chromatische Fantasie und Fuge (A minor), Thiele.

WILHELM MIDDELSCHULTE, of Chicago, at Trinity Church, Toledo, November 11: Concerto, F major, Handel; Prelude in B minor, Bach; Andante, Fourth Sonata, Bach; Fugue in D major, Bach; Prelude, Alkan; Allegretto, Mendelssohn; Finale in A flat, Thiele; Noel, d'Aquin; Perpetuum Mobile, Middelschulte; Passacaglia in D minor, Middelschulte; Andante and Finale, Rheinberger; Fantasie on the Choral, Meyerbeer-Liszt; Ad nos ad Salutarem Undam.

WILLIAM H. OETTING, at St. John's Lutheran Church, Pittsburgh, Pa., October 30: Ein feste Burg, Faulkes; Aria in D, Bach; Minuet, Bocherini; Reve Angelique, Rubinstein; Scherzo Symphonique, Frysinger; Introduction to the Third Act, "Lohengrin," Wagner; Evening Bells and Cradle Song, Macfarlane; Concert Caprice, Kreiser; Stille Nacht—Heilige Nacht, Harker; Toccata from the Fifth Symphony, Widor.

RAYMOND MAXSON, at Bryn Mawr Presbyterian Church, Bryn Mawr, Pa., November 30: Harvest Thanksgiving March, Galkin; Pastorale (Sonata I), Guilmant; Praeludio (Sonata III), Guilmant; Priere, Borowski.

GOTTFRIED H. FEDERLEIN, at the Society for Ethical Culture, New York City, November 16: Grand Chœur, Hollins; Chant sans Paroles, Tchaikowsky; Offertory in E flat, Dubois; Sixth Organ Sonata, in D minor, Mendelssohn; Prelude to "Le Deluge," Saint-Saens; Berceuse, Gounod; Overture to "Oberon," von Weber.

RALPH KINDER, at St. Mark's Church, Mauch Chunk, Pa., November 6: Offertoire de Sainte Cecile, No. 3, Grison; Berceuse, Guilmant; Fugue a La Gigue, Bach; Andante Cantabile, Tchaikowsky; Fantasia on "Duke Street," Kinder; In Moonlight (New), Kinder; Chanson de Joff, Hailing; Traumerel, Schumann; Festive March, H. Smart.

LE ROY E. JONES, at St. Paul's Church, Utica, N. Y., November 9: Prelude and Fugue in D minor, Bach; Ave Maria, Shelley; Woodland Sketches ("To a Wild Rose," "With Sweet Lavender," "A Deserted Farm"), MacDowell; Humoresque, Dvorak; Sonata in C minor, Op. 27, Rheinberger; Grand Chœur in D, Marchant.

J. ALBERT WILSON, at the Church of the Epiphany, Winchester, Mass., October 12: Alleluia, Dubois; The Swan, Saint-Saens; Harmonies Du Soir, Karg-Elert; Intermezzo, Major; Bridal March, Barnby. November 9: Prelude and Fugue in D minor, Bach; Andante in E minor, Batiste; Prelude and Scherzo (from First Sonata), Becker.

S. D. SMITH, at the First Christian Church, Wheeling, W. Va., October 22: Festal March, Smart; Spring Song, Mendelssohn; Rondo D'Amour, Westerhout; Prelude to "Lohengrin," Wagner; Wedding Music, Buck; Marche Religieuse, Guilmant; At Evening, Frysinger; Humoresque, Dvorak; Vesper Bells, Spinney; The Evening Star, Wagner; Pilgrim's Chorus, Wagner.

BERTRAM P. ULMER, St. Elizabeth's Episcopal Church, Philadelphia, Pa., November 16: Praeluden No. 3, Bach; Andante Tranquillo, Mendelssohn; Ave Maria, Rosewig; Grand Chœur, Ulmer; Largo, Handel; Postlude in B flat, Faulkes.

HARRY J. KARL, at Methodist Episcopal Church, Orange, N. J., November 5: Sonata (Finale), Becker; Toccata (C major), Bach; Andante Grazioso, Smart; Concerto (B flat); Evensong, Martin; Suite Gothique, Boellmann; March Solonelle, Mailly.

ALBERT REEVES NORTON, at the Reformed Church on the Heights, Brooklyn, N. Y., December 2: Fantasie, G minor, Bach; Allegretto, B minor, Guilmant; Nuptial March, F sharp major, Guilmant; Suite Gothique, Boellmann; Evensong, Johnston; Gavotte in E flat, Roeder; Concert Overture in C minor, Hollins.

JOHN ALLEN RICHARDSON, at St. Paul's Episcopal Church, Chicago, November 11: Toccata, Boellmann; Caprice, Guilman; Allegro (Sonata, E minor), J. H. Rogers; Largo, Handel; An Autumn Sketch, Brewer; Conzone, King Hall; Elegie, Massenet; Fantasia, Richardson.

D. RALPH MACLEAN, at the First Church, Newton Centre, Mass., November 19: Septieme Sonate, Op. 89, Guilman; Carillon in B flat, Wolstenholme; Chant Pastorale, Dubois; Toccata, E. d'Evry.

JAMES T. QUARLES, at Cornell University, Ithaca, N. Y., November 7: Choral Song and Fugue, Wesley; Abendlied, Schumann; Le Petit Berger, Debussy; Toccata, Crawford; O Rest in the Lord ("Elijah"), Mendelssohn; Andantino, D flat, Lemare; Finlandia, Jean Sibelius. November 14: Prelude and Fugue, D major, Bach; Ave Maria, Reger; Gavotte, Martini; In Paradisum, Dubois; Fiat Lux, Dubois; Allegretto Grazioso, Tours; Liebestod ("Tristan"), Wagner.

ABRAM RAY TYLER, at the Temple Beth El, Detroit, Mich., October 16: Prelude Symphonique (Op. 17, No. 1), Ward; Canon in B (Op. 56, No. 6), Schumann; Sonata in E minor (Op. 27), Piutti; Nocturne ("Midsummer Night's Dream"), Felix Mendelssohn.

ROBERT L. AUCHENBACH, at St. John's Reformed Church, Reading, Pa., November 18: Andante and Allegro, Bache; Prelude and Fugue in D minor, Mendelssohn; Intermezzo, Dethier; Chant Negre, Kramer; Rustic Dance (Pastoral Suite), Demarest; Chanson d'Amour, Gillette; Hungarian Dance, Brahms; March in B flat, Rogers.

H. S. SCHWEITZER, at Trinity Lutheran Church, Reading, Pa., November 17: Sonata in style of Handel (First movement), Wolstenholme; Largo (New World Symphony), Dvorak; Menuet, Beethoven; Scherzo Symphonique, Debats-Ponsan; Prelude, theme and variations, Guilman; Chanson de Joie, Hailing; Concert Caprice, Kreiser; Fugue, D major, Bach; Spring Song, Macfarlane; Romanza, Parker; Reve Anglique, Rubinstein; Epilogue, Wilan.

T. J. PALMER, at the Metropolitan Church, Toronto, Canada, November 29: Tempo di Minuetto, Wheelton; Pastorale, Massenet; Vorspiel ("Parsifal"), Wagner; Concert-Fugue on a Trumpet Fanfare, Best; Kamennoi-Ostrow, Rubinstein; Barcarolle, Faulkes; Concert Overture (C minor), Mansfield.

RICHARD KEYS BIGGS, at the First Baptist Church, Canton, Ohio, November 25: Epithalamium, Woodman; Meditation, Kinder; Finale (Act 2), from "Madame Butterfly," Puccini; A Royal Procession, Spinney; Offertory in D flat, Biggs; Fantasia Symphonique, Cole; Prelude to "Lohengrin," Wagner; Caprice (The Brook), Dethier; Contemplation, Friml; Scherzo Mosaic (Dragonflies), Shelley; March Nuptiale in E, Faulkes; Largo from Xerxes, Handel; Scherzo (Sonata 2), Becker; Toccata in F, Crawford.

HARRY H. KELLOGG, at Mount Holyoke College, Holyoke, Mass., November 20: Allegro from Fantasia in E flat, Saint Saens; Andante Cantabile, Tschalkowsky; Toccata in D minor, Federlein; Nocturne in A flat, Ferrata; Allegro Vivace from First Symphony, Vienne; Melodie in E, Rachmaninoff; Meditation, Sturgis; Ride of the Valkyries, Wagner.

CHESTER H. BEEBE, at James M. E. Church, Brooklyn, N. Y., November 29: Sonata, Rogers; Prayer, Harker; Spring Song, Hollins; Prelude Heroic, Faulkes; Baritone Aria ("Don Carlos"), Verdi; Evening Bells and Cradle Song, Macfarlane; Canzona, King Hall; Evensong, Johnston; "Tannhauser" Fantasia, Wagner; Songs my mother taught me, Dvorak; "I heard you calling me," Lohring; Triumphal March, Hollins.

DR. ORLANDO A. MANSFIELD, at Wilson College, Chambersburg, Pa., November 29: Maestoso e Fughetta in D, Op. 39, Mansfield; Pastorale in G, from Concerto for Strings, Op. 6, No. 8, Corelli; Chant Pastoral in C minor, Dubois; Concert Allegro in G, Op. 4, Mansfield; Andante in C (The Surprise), Haydn; Offertoire in F, Lefebure-Wely; Sonata in D minor, Op. 65, No. 6, Mendelssohn; Allegretto in B minor, Op. 19, Guilman; Overture in E minor, Morandi.

J. LAWRENCE ERB, at the First Presbyterian Church, Sharon, Pa., November 18: Toccata and Fugue in D minor, Bach; Minuet in G, Beethoven; The Question and The Answer, Wolstenholme; Meditation, Kinder; Sonata in G minor, Becker; Madrigal, Rogers; Humoreske, Dvorak; Moonlight, d'Evry; Festive March in A, Erb. At the Presbyterian Church, Paulding, Ohio, November 19: Toccata and Fugue, D minor, Bach; Minuet in G, Beethoven; The Question and The Answer, Wolstenholme; Meditation, Kinder; Sonata in G minor (three movements), Becker; Madrigal, Rogers; Humoreske, Dvorak; Moonlight, d'Evry; Festive March in A, Erb.

MR. ARTHUR S. HYDE, at St. Thomas's Church, New York City, December 10: Toccata, Adagio and Fugue in C, Bach; Larghetto from an Organ Concerto, Handel; Pastorale, Cesar Franck; Fantasia in D flat major, Saint-Saens; Sonata in G minor, Lepson.

J. D. BRODEUR, at Our Lady of Lourdes Church, Spokane, Wash., November 23: Tribute to the distinguished musician, Theodore Dubois. Entree du Cortege, from "Messe de Mariage"; Benediction Nuptiale, from "Messe de Mariage"; In Paradisum; Toccata.

CLIFFORD DEMAREST, at the Church of the Messiah, New York City, December 17: Priests' March, from "Athalie," Mendelssohn; Canzona, Demarest; Fugue in A minor, Bach; Meditation, Sturgis; Humoreske, Dvorak; Finale in E flat, Guilman. January 7, 1914: Pean, Matthews; Serenade, Schubert; Fugue in G minor, Bach; Prayer and Cradle Song, Guilman; Tone Poem, "Finlandia," Sibelius. January 14: Andante Religioso, Demarest; Can-

tilena, Demarest; A Pastoral Suite, Demarest; Serenade, Demarest; Symphonic Postlude, Demarest. January 21: Prelude to "Lohengrin," Wagner; Forest Murmurs, from "Siegfried," Wagner; Good Friday Music, from "Parsifal," Wagner; Prize Song, from "Die Meistersinger," Wagner; Pilgrim's Chorus, from "Tannhauser," Wagner.

SETH BINGHAM'S programmes for November and December at the Madison Avenue Presbyterian Church included: Sonatas in F sharp and E minor, Rheinberger; Fifth Sonata, Guilman; "Cathedral Prelude and Fugue, Preludes and Fugues in G major, E minor, C major and A major, Toccata and Fugue in D minor, First Trio Sonata, three Choral Preludes and Fantasy and Fugue in G minor, Bach; Third Symphony (complete), Vienne; Intermezzo, Adagio and Finale from Sixth Symphony, First movements from Fifth and Eighth Symphonies, Widor; Fugue No. 2 on B-A-C-H, Schumann; and Fantaisie, Op. 16, Piece Heroique, Pastorale, Prelude, Fugue and Variation, and Choral in B minor, Franck.

Organ News

The large four-manual organ recently contracted for by St. Paul's Episcopal Church, Brooklyn, N. Y., has certain unusual and very interesting features. The main organ will be located in the gallery, and will total forty stops. The general registrative scheme suggests adaptation to a large interior and considerable length of nave. The great organ has four diapasons—two in unison pitch, one in 16 and one in 4; a strong characteristic 'cello; gross flute and harmonic flute, thus marshalling a sonorous and pervading body of inharmonic tone. There will be a large scale harmonic tuba also, and a set of twenty-five carillons.

The swell, in diapason family, will have bourdon, open diapason, horn diapason and stopped diapason, 4-foot flute and 2-foot flute. The string family will consist of orchestral viole and celeste rank, salicional and violina, the last named in super octave pitch; the reed division will include posaune at 16, corneopne and oboe at unison pitch, and vox humana on special chest.

The choir organ inharmonic stops are the geigen principal, dulciana, concert flute, unda maris, flute d'amour, to which are added a piccolo, clarinet and harp, the last named of fifty-four notes.

The pedal organ of eight stops contains a resultant at 32; four 16-foot ranks and two unison stops. Each division has six registrative pistons with four for the pedals and six adjustable pistons over the top manual affecting the entire organ and adjustable instantly for individual numbers.

The chancel organ, playable from the main organ console in gallery and also playable from its own console in the Lady Chapel, will be used for accompanying the voices in the sacristy. This will have a two-manual of eight stops with full equipment of registrative pistons. The stops are graded to accompanying use, with special reference next to the diapasons and veiled string tones.

An interesting feature, and one that is gaining more and more favor, is a rank of diapason pipes in the choir room, playable from either console, and of the greatest practical use in sending processions into the church with the pitch of the hymn well established, and to guard against the very usual and distressing fall from the key at the end of the recessional. This stop will also have an echo effect to the chancel organ. In tonal variety, special scaling and voicing for the conditions, and in full sweep of tone this instrument will, considering the fine space and height of the church, undoubtedly rank with the noblest of the larger parish church organs of the country. Owing to the large demands on chancel space in St. Paul's, where the ritual is ornate, the chancel organ will be located under the chancel floor. Total stops and mechanicals, 120.

The instrument will be erected by the Austin Organ Company of Hartford, Conn., and will add to the large family of church four-manual instruments built by this firm, and it will be the twentieth considerable organ built by this firm in Brooklyn in the past eight years.

THE ALEX. GUILMANT FUND

The committee in Paris in charge of the funds being raised for the monument to be erected in the memory of the late Alexander Guilmant has received the sum of 4,459.90 francs (\$900) as the amount raised in this country through the efforts of the American committee.

Dr. William C. Carl received the following letter from M. Etienne Gaveau, the official treasurer:

"DEAR SIR: I wish to thank you personally, both in my name and in the name of the Committee of the Guilmant Monument, for the check which you have handed in. The total amount of the subscriptions now aggregates ten thousand francs, including the sum you have given. Will you kindly transmit our thanks to the American subscribers, and receive, my dear sir, the assurance of our best regards."

Word has been received that the work on the monument is expected to be started this season.

Executive Committee.—William C. Carl, Chairman; Edmund Jaques, Secretary and Treasurer; George Whitfield Andrews, David Edgar Crozier, Clarence Dickinson, Louis H. Eaton, Charles Galloway, Edward Kreiser, John Hermann Loud, Lawrence J. Munson, Frank T. Miles, Frederick Maxson, James H. Rogers, Edward Rechlin, S. Tudor Strang, Carl G. Schmidt, Frederick W. Schlieder, George Waring Stebbins, Everette E. Truette.

UNIFORMITY OF THE CONSOLE

Editor of the New Music Review.

DEAR SIR: Since the publication of the report of the special committee which was appointed by the American Guild of Organists to consider the above subject, the particular section of the report recommending that, while all "combination movements" should be adjustable, *they should not affect the draw-stops*; that is to say, the combinations should be invisible (except by indicators), or, as some call them, "dead combinations," there has been considerable discussion of the subject both in THE NEW MUSIC REVIEW and in the New York Evening Post. It seems to me that some of the real merits of the system which the committee recommended are overlooked, and that several points which are really extraneous and befog the subject have been crowded into the discussion.

In the first place, it is agreed by all organists that the combinations should be adjustable, hence the only point to be considered is whether the draw-stops should be movable or immovable.

Now, to get at the strong and weak points of the two systems only *perfect* examples of each system should be considered. It is immaterial which firm of organ builders has constructed the example, as I am confident that any of the leading manufacturers in this country can produce a perfect example of each system. For example, if an organist, whom we will call A, has combination pistons with non-movable draw-stops in the organ which he plays every Sunday, and they are constructed so as to work well and not get out of order more than the natural derangement to be expected of all mechanism which is susceptible to heat and humidity; and another organist, whom we will call B, plays an organ Sundays which has movable draw-stops in the combinations, but of such construction that they are out of order half of the time, the comparison of these examples of the two systems seems to me to be improper and of no influence. If the organ played by A, with non-movable draw-stops in the combinations, was constructed so that the combination system is out of order half of the time, and the organ played by B, with movable draw-stops, is practically in perfect condition all the time, the comparison of these examples of the two systems seems to me to be likewise improper.

If the organ played by D on Sundays has a perfect

system of combinations with movable draw-stops, and another organ played by E on Sundays has a perfect system of combinations with non-movable draw-stops, the comparison of these two examples of the two systems could properly have some influence in the discussion, but if D rarely plays any other organ with the other system, and E likewise, the pros and cons which these two organists would set forth, after each had tried the organ of the other for a half hour or so, could not properly be considered in the discussion.

It seems to me that each organist should form his opinion of the two systems only after he has played a perfect example of each system long enough to become somewhat familiar and feel at ease with the example.

It has been said, for argument, that most of the organs which have been constructed or reconstructed in England during the past ten years have movable draw-stops in the combinations, but this argument seems to me rather weak when we consider that a large majority of the prominent English organists are opposed to the balanced swell pedal which is universally used in this country. If we should adopt the movable draw-stops for this argument we ought to abolish the balanced swell pedal for the same reason.

The old name for combination pedals, before thumb pistons were much in use, was "collective pedals" that is they were conveniences to draw or push off several stops at once. At the present time, with pistons which are adjustable at pleasure, quite a number of organists adjust all the pistons to draw various favorite combinations of two or three (and even only one) stops. Not long since I arrived at an organ to try over my programme for an evening recital and found that the local organist had adjusted the five combination pistons of the swell thus: No. 1 drew the Æoline, No. 2 the Tremolo, No. 3 the Oboe, No. 4 the Bourdon and Salicional, and No. 5 the Vox Humana (without Tremolo) and Mixture.

It seems to me that such an adjustment of the combinations reduces their utility to a small degree, for it is nearly as easy to draw a stop by hand as to draw it by means of a piston. If several stops are required, a piston is of the greatest assistance. It is said that non-movable draw-stops make the registration of the performer stereotyped and colorless, and yet I have heard the most varied and most interesting registration from organists who were playing on organs with non-movable draw-stops. I have given organ recitals on many organs with each system of combinations, and several recitals on organs with both systems in the same organ, notably the large organ (84 stops) in Serlo Organ Hall, Methuen, Mass. (known as the Boston Music Hall organ), which has 15 pistons (non-movable stops) and 9 combination pedals (movable stops), and the organ in Grace Church, San Francisco (destroyed in the earthquake), which had 12 pistons (movable), and 10 combination pedals (non-movable).

With this experience, I have always been in favor of non-movable draw-stops in the combination movements. First, because I can get the combinations and effects which I wish with less effort and with less interference of the flow of the music with that system than with the other. Second, because it eliminates considerable mechanism in the console which, even though it is perfectly constructed, is still susceptible to derangement by changes of temperature and humidity. While the perfection of modern construction has reduced this liability to a minimum, it still exists, and I fear it always will exist.

Third, because, with non-movable draw-stops I can prepare two combinations (sometimes three) at the same time (besides those adjusted on the pistons), and avoid the frequent disturbing or deranging of combinations drawn when using some piston for another purpose.

For illustration, let us imagine two organs with exactly the same specifications, one having movable draw-stops on the piston combinations and the other having the draw-stops unaffected by the pistons.

For convenience let us suppose that each organ has two manuals, with Melodia, Dulciana, Open Diapason, Flute 4 ft., Octave, 12th and 15th on the great organ; Bourdon, Open Diapason, Salicional, Voix Celeste, Stopped Diapason, Æoline, Flute Harmonique, Violina, Flautino, Oboe and Vox Humana on the swell organ, and Open Diapason, Bourdon, Flute, and Gedackt on the pedal organ. Each organ has the usual manual and pedal couplers, and three adjustable piston combinations on the great and four on the swell.

For comparison we will adjust the combinations exactly the same in the two organs, as follows:

- Great, Piston No. 1. Melodia, Dulciana, Flute and Pedal Bourdon.
 Great, Piston No. 2. All of the above with Op. Diap., Octave, and Pedal Open Diap. and Gedackt.
 Great, Piston No. 3. Full great and full pedal.
 Great, Piston No. 6. Release.
 Swell, Piston No. 1. St. Diapason, Salicional and Æoline.
 Swell, Piston No. 2. All of the above, with Flute, Violina and Pedal Bourdon.
 Swell, Piston No. 3. All of the above, with Op. Diap., Oboe and Pedal Gedackt.
 Swell, Piston No. 4. Full swell (except Voix Cel. and Vox. Hum.) with Pedal Bourdon and Gedackt.
 Swell, Piston No. 6. Release.
 Piston No. 00. General release.

Each organ has a full organ pedal, great to pedal reversible coupler and Tremolo. To continue the illustration, let us play a composition on each organ, using exactly the same registration. In the table I have indicated the required registration in the left-hand column, the method of obtaining it with immovable stops in the centre column, and the method of obtaining it with movable stops in the right-hand column. It will be seen at a glance how many more movements are necessary with movable stops, and this illustration is by no means an exaggerated one:

Some raise the objection that with immovable draw-stops an undesirable stop cannot be removed from a combination. In the first place, as the combina-

tions are adjustable, the combination could be previously adjusted as desired, or, if the combination is already adjusted, the player could easily add a stop or two by the draw-stops to a smaller combination, which is no more of an effort than to push in a stop or two from the larger combination. To be specific, let me refer again to the combinations given above in the specification used for illustration. It is claimed, for instance, that if the organist uses Sw. Piston No. 3 he cannot push off the Oboe while the combination is on. He could use Piston No. 2 and add the Open Diapason, which gives the required combination with no more effort. It is claimed that he could not use piston No. 4 (full swell) and push off the Bourdon, but he could use Piston No. 3 and add the Flautino, which gives the required combination with no more effort.

It seems to me that the principal objection to the non-movable draw-stops which is raised by those who do not like this type is that they forget what stops are on the combination, and they cannot see by the draw-stops which ones are on. This seems to be rather a reflection on the player's memory. Even if the stops are movable, one must remember which stops are going to be moved on each piston, and this is the same mental effort. A glance at the indicators, or at the piston knobs themselves if they happen to be of the type which remain pushed in until released by another piston, will show which combinations are on, and such a glance is no more of an effort than to look at the draw-stops to see which ones are on. Furthermore, every organist who is familiar with the tone quality and power of each stop will know by the sound which stops are on without looking either at the indicators or draw-stops.

It is very easy to understand how an organist who plays most of the time on one organ, with one or the other of the two systems, will become so wedded to the system with which he has grown so familiar that the other system seems awkward when he happens to play another organ with the other system only occasionally.

It is true that different organists plan the registration of a composition from different points of view. Nevertheless, it seems to me that with any conceivable plan of registration for a composition it can be carried out with a smaller number of movements of the hands at the critical moments if the combinations are adjustable and the draw-stops immovable.

EVERETT E. TRUETTE.

TABLE

<i>Stops and combinations required in playing</i>	<i>How obtained with immovable</i>	<i>How obtained with movable</i>
Prepare: Sw. Voix Cel. Gt. Flute 4 Ped. Bourdon Sw. to Ped.	Same	Same
Play on Sw. with no Ped.	Same	Same
Add St. Diap. and use Ped.	Piston I	Draw by hand as No. 1 would throw off Voix Cel. and Ped. Bour.
St. Diap. off	Sw. 0	Off by hand as above
Add St. Diap. Fl. and Viol.	Sw. 2	Sw. 2 and draw Voix Cel. as piston throws it off
Change combination to Voix Cel. and Bour.	Sw. 0 add Bour.	Four stops off by hand and add Bour.
Add St. Diap. Fl. and Viol.	Sw. 2	Sw. 2 and draw Voix Cel. and Bour. which were thrown off
Full Swell	Sw. 4	Sw. 4
Sw. Bour. Flautino and Trem. Obligato on great as prepared	While playing, at convenient rests, with left hand add Bour. (Sw.) and Flautino. Vox. Cel. off for next	(Nothing can be done to prepare for next.)
Play on Gt. Mel. Flute and Dul. Sw. to Gt. and Full Sw.	Sw. 0 add Trem.	Sw. 1 St. Diap. Sal. and Æoline off add Bour. Flautino and Trem.
Forte Great	Gt. 1 Sw. 4 add Sw. to Gt. and Gt. to Ped. Trem. off	Same
Fortissimo Great	Gt. 2	Same
	Gt. 3	(Nothing can be done to prepare for next)
	While playing put off Sw. Bour. and Flautino add Vox H. and Fl. 4	Sw. 1 Gt. 1 Sw. St. Diap. Sal. and Æoline off. Add Vox H. and Fl. Mel. and Dul. in Gt. off. Sw. to Gt. and Gt. to Ped. off
Sw. Vox H. and Fl. 4 with Obligato on Gt. Fl. 4	oo. Sw. to Gt. and Gt. to Ped. off	Draw 2 stops by hand, Vox H. off St. Diap. and Fl. off, and Æoline
Sw. add St. D. and Sal. Vox H. off	Sw. 1 Vox H. off	
Sw. Sal. and Æoline	Sw. 0 add Sal. and Æoline	
Sw. Æoline only	Fl. 4 off	Same
	Sal. off	

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For s.s.a.a.t.t.b.b. A. C. Mackenzie.

London: Novello & Co. New York: The H. W. Gray Co.

Dr. Keeton's part-song is a short and very agreeable essay. The part-writing is interesting and grateful, and well within the powers of a choir of quite modest attainments.

Mr. Stephen's setting of George Herbert's well-known lines demands more of the performers, by reason of some sudden key-changes. The rhythm also is less straightforward. These difficulties surmounted, the little work should be effective.

Advanced choral societies in need of a humorous work wherewith to recreate themselves after more severe labors will find what they want in Sir Alexander Mackenzie's Choral Domestic Symphony. The first part of the work is for t.t.b.b.; the second for s.s.a.a.; and the third for s.a.t.b. with occasional division of parts. We quote the words of the first section, in order to give an idea of the joke:

"I hail the perfect woman,

Perfect in every sense,
With beauteous form to grace allied,
And fortune quite immense.

No curtain lecture doth she read,

When night's dim hour has come."

"If so," my loving wife exclaimed,

"Poor dear! she must be dumb!"

"I love a perfect woman,

And she, I know, loves me.

Who praises all her friends' attire,

Though dowdy they may be.

A Paris hat of ancient style,

She views with glances kind."

"You can't mean me," my wife replied,

"For surely I'm not blind."

The female choir then enters (*irato*) with a similar satire directed at the men, after which both parties join in sympathizing with the inhabitants of Mars, where it is presumed these perfect men and women are to be found. There is some capital fun in the writing of this section, notably in the time-honored sequence of descending sevenths (*stridente*) at the words "And bore each other all day long." The music throughout is tuneful, and would present no difficulty to a well-equipped choir.

OF THE FATHER'S LOVE BEGOTTEN.

Anthem for Christmas. Edward C. Bairstow.

London: Novello & Co. New York: The H. W. Gray Co.

Dr. Bairstow has taken the ancient melody, "Corde Natus," as a basis for his work, which is practically

a set of choral variations. The words are from the well-known hymn of Prudentius (A. & M. 56, E. H. 613). The first verse is given to the tenors and basses in unison, with an organ part containing some effective bits of canon. Verse 2 (*Andante Pastorale*) is for trebles, a charming melody in 6-4 time, with the hymn-tune used as a bass. A four-part section mainly unaccompanied follows, while the final chorus (*Allegro con spirito*) gives us five pages of admirable polyphonic treatment of the *Canto fermo*. While thoroughly modern in style, the work has an unmistakably ecclesiastical flavor, both by reason of the theme and its treatment. It is a convincing proof, if any be needed, that it is possible to write good church music without adopting the style of a bygone age.

LEGEND. (Original Compositions for the Organ. New Series, No. 15.) Harvey Grace.
London: Novello & Co. New York: The H. W. Gray Co.

Mr. Harvey Grace's "Legend" has the rare value of being original without affectation or eccentricity, and of capturing the attention with a mood of simplicity. It opens with a tune that suggests an Old-World carol. This is continued and treated with simple, gently moving harmonies, and gives way to a more decided theme in common time that seems to introduce a new scene or character to the unfolding of the "Legend." The new matter is carried to a climax on a more emotional note, and suddenly gives way to the opening theme, *lento ponderoso*, with the bass in canon at the octave. The carol tune remains in the ascendant, while the music becomes quieter, until the end. There is no lack of chromatic harmony, but it clings to the key of the piece—D minor. Within the limits of this simple form Mr. Grace expresses a good deal that is worth expressing.

NINE FOLK-SONG CAROLS. Collected and Arranged by Cecil J. Sharp. (Novello's School Songs, Book 245.)
London: Novello & Co. New York: The H. W. Gray Co.

The collection of folk-songs, of which this set of carols forms a new and interesting part, grows steadily under the fostering care of Mr. Cecil J. Sharp. The first of the set, "King Herod and the Cock" (Worcestershire), with its quaint words and robust tune, is likely to attract. A Warwickshire ditty, "The Moon Shines Bright," the music of which is in a minor mode with a flat seventh, strikes us as being one of the most beautiful melodies in the book. A Gloucestershire version of "The Holly and the Ivy" has a lively tune in which the accented pulse of every bar but one has two quavers. Another swinging tune from the same county, "Come, All You True Good Christians," although newly found, gives us the impression that we have heard it before. "Come, All You Worthy Gentlemen" has a distinctive feature in two leaps from the leading-note up to the mediant. "As I Sat on a Sunny Bank," a version of the "Three Ships" tradition, is a six-eight melody that could be picked up in a few minutes. "The Virgin Unspotted" is a peculiarly graceful tune in triple time. "Sons of Levi" (Kent) is a broad, flowing tune which, like the last in the set, "Wassail Songs," would be very effective with a large choir or congregation, but the words of the latter are not so well adapted to ecclesiastical use. All the carols are adorned with accompaniments that are musically attractive without distracting attention from the melodies. Of course these accompaniments are in the nature of decorative redundancies that may be used at option.

Suggested Service List for February, 1914

Fourth Sunday after Epiphany. February 1

Te Deum } in Eb.....Brewer
Benedictus }
Jubilate—Chant
Introit, The Lord is My Light.....Hilet
Offertory, Let the Peace of God.....Stainer
Communion Service, in Eb.....Brewer
Magnificat
Nunc Dimittis } in Eb.....Brewer
Anthem, God, Who Madest.....Davies
Offertory, Hymn of Peace.....Calcott

Septuagesima. February 8

Te Deum } in F.....Tours
Jubilate }
Benedictus—Chant
Introit, Cast Thy Burden.....Mendelssohn
Offertory, I Will Love Thee.....Macfarren
Communion Service, in F.....Tours
Magnificat
Nunc Dimittis } in F.....Tours
Anthem, Blessed Are the Merciful.....Hiles
Offertory, Lord of Our Life.....Field

Sexagesima. February 15

Te Deum } in G.....Walford Davies
Benedictus }
Jubilate }
Introit, Teach Me, O God.....Attwood
Offertory, The Angel of the Lord.....Andrews
Communion Service, in G.....Davies
Magnificat
Nunc Dimittis } in G.....Davies
Anthem, O Harken Thou.....Noble
Offertory, The Sun is Sinking.....Andrews

Quinquagesima. February 22

Te Deum } in C.....Foster
Benedictus }
Jubilate }
Introit, God is a Spirit.....Bennett
Offertory, Behold, How Good.....Clarke
Communion Service, in C.....Foster
Magnificat
Nunc Dimittis } in C.....Foster
Anthem, O Lord, Who Hast Taught Us.....Iggulden
Offertory, Lead, Kindly Light.....Dunstan

St. Matthias. February 24

Te Deum, in C.....W. H. Hall
Benedictus } Chant
Jubilate }
Introit, Come Unto Me.....Couldrey
Offertory, Be Thou Faithful.....Macfarren
Communion Service, in G.....W. H. Hall
Magnificat
Nunc Dimittis } in Bb.....W. H. Hall
Anthem, The Sun Shall Be No More.....Woodward
Offertory, Then Shall the Righteous.....Mendelssohn

Ash Wednesday. February 25

Benedicite, in A.....Baldwin
Benedictus—Chant
Jubilate—Chant
Introit, Rend Your Heart.....Ouseley
Offertory, Weary of Earth.....E. V. Hall
Communion Service, in G.....Monk
Magnificat
Nunc Dimittis } in G.....Monk
Anthem, O Lord, Rebuke Me Not.....Lahee
Offertory, Come Now and Let Us Reason.....Briant

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No. 1180. "As I sat on a sunny bank"..... .06 —

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The London *Musical Times* for December contains an interesting sketch of Maurice Ravel by M. D. Calvocoressi. The following extract shows a new side of this composer, who has irritated and perplexed critics more than any other member of the younger French school:

"M. Ravel has a remarkable gift for teaching, as the present writer, having witnessed lessons given by him to brother composers, may well testify. His ideas on art are the soundest. For instance, he strives very sedulously to enable his pupils to acquire a technique of their own, and to prevent them from acquiring mannerisms. 'Teaching,' he remarks, 'should aim at disengaging and strengthening the pupil's individuality; at teaching him how, by studying the masters, he must learn not to ape them, but to study himself, as they have done.' He considers the affectation of modernism as unwholesome as the academical tendencies to which many contemporary composers remain subject. He has often been heard to remark that the influence of German music is most dangerous, far more dangerous than that of Italian music—barring, of course, the modern verists," he adds, "who are no musicians at all. But until their advent Italian music, even when facile and even rather vulgar, remained musical—which German music often forgets to do."

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AND CHURCH MUSIC REVIEW

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REVIEWS OF NEW MUSIC

SUGGESTED SERVICE LISTS

singing. . . . When we have weighed and measured and reckoned ourselves blind, the imponderabilia will remain the most real of all things, for those who have souls behind their senses."

THE letters of Verdi published in the *Corriere della Sera* make one wish that his correspondence would be published in full—for reading what he had to say about art and life, one wonders at the breadth, the depth, the shrewdness and the humanity of his mind. "Art," he said, "is neither artifice nor amusement." The letters were not intended for publication, and they reveal a great man. They are a marked contrast to those of Wagner.

Editorials

"YES, she is very musical." "Being musical" was lately said by a wild-eyed eugenist to be a Mendelian recessive. This vexed Dr. Saleeby, who says the term may mean anything. The musical faculty is not like blue eyes, or six-fingered hands, or crinkly hair. "People are 'musical' who go on gondolas on the Grand Canal in Venice to hear the singing; and those are also musical who avoid the gondolas because of the

WE say this with the fear of Mr. John F. Runciman before us, for in his recently published book, "Richard Wagner, Composer of Operas," Mr. Runciman declares: "Wagner not only was the most stupendous personage born into the nineteenth century; he was also one of the noblest, most generous men that have lived. There is not a mean trait in his character." Tut-tut! Marry come up! Hoity toity! Pish! Likewise go to! And this in the face of Wagner's autobiography and letters to Liszt, Uhlig, Fischer and Ferdinand Heine!

Perhaps we do Mr. Runciman an injustice. We have not seen his book and we requote

from a review of it published in the *Daily Telegraph* (London). In this review we find delightful "Runcimanisms." Thus, Reinecke was "an acrid reactionary"; Nietzsche, "that rancorous decadent"; Hanslick, "a peripatetic barnacle." "Parsifal" was written "in Wagner's old age under the influence of such a set of disagreeably immoral persons as has seldom, if ever, been gathered together in so small a town as Bayreuth"; it is a "disastrous and evil opera." The plot "would disgrace Wagner's memory if we did not know it to be the work of his tired out old age. . . . The whole affair is a spectacle which I must say is disgusting to healthy minds."

All this, to use the language of the street, is going some. Mr. Runciman still believes that Handel was the greatest man who has yet lived, "greater than Cæsar or Napoleon." As a composer, yes; he probably was a greater composer than Nero, whose works, unfortunately, have not come down to us. Napoleon, as Cherubini told him, liked mild music that would permit him to sleep, or not distract him from thoughts of state affairs. He liked suave Italian tunes. Good old M. Arthur Pougin is now writing for the readers of *Le Ménestrel* an account of Giuseppina Grassini, the singer, who, no doubt, influenced Napoleon in his taste, the singer that afterward delighted De Quincey when full of opium he sat in the gallery of the King's Theatre in London, "shivering with expectation, when the time drew near for her golden epiphany," although he confessed that he came to hate her when he heard on what terms she lived with a man "so unmagnanimous" as Napoleon.

AND yet Mr. Runciman alludes to Wagner's "colossal egotism" and his "selfishness," and he scolds some of his predecessors for having "sunk so low in abject flunkeyism as to glorify the defect as the quality." As for Minna Planer, "she ought to have married a pork butcher." The people who do not forgive Wagner's treachery toward Buelow are described as "people who think that the Ten Commandments are made only to be observed by the poorer classes, or by other people not themselves, and are willing enough to excuse offenses against the marriage laws when they are committed by folks of exalted social position." Then there

is Siegfried—not Wagner's son—"perhaps the most inane and detestable character to be found in any form of drama." How about Lieutenant B. F. Pinkerton, who, in Puccini's opera drinks whiskey to the tune of "The Star-spangled Banner," which is also played when there is allusion to him and his conduct toward Cio-Cio-San. Is Puccini an ironist?

THEY are still fond of oratorio in England. Mr. Alfred Vale has written one and it was produced at Brighton. "St John" (the Baptist) is the subject, and at least one London critic argues that the composer entered with all possible seriousness upon his task. "Indeed, how could it be otherwise with any composer who sought inspiration from incidents in the life of the Baptist and turned for part of his text to scriptural passages?" The critic was, therefore, surprised and hurt when he found that Mr. Vale too often chose a jerky 6-8 rhythm. Herod, also, is a six-eighther when he jauntily asks Salome to name her wish. The chorus has strains suggestive of an English country dance, and Herodias has a sort of patter song after the manner of Sullivan.

Meanwhile Professor Granville Bantock has turned for inspiration to Ecclesiastes. "The vanity of vanities" requires an orchestra of voices, as did the composer's previous work, "Atalanta in Calydon." He expects voices to produce many effects of color. There are two rows of sopranos (first and second); two rows of contraltos; and two rows each of tenors, baritones, and basses, also divided into firsts and seconds. Has Professor Bantock considered a passage in the second chapter of the pessimistic volume? "I got me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts . . . and behold all was vanity, and vexation of spirit, and there was no profit under the sun."

THERE is poetry, as there is prose, so beautiful, so impressive that music set to it seems impertinent. Swinburne's choric music in "Atalanta in Calydon" mocks any attempt of a composer, and when the lines are sung the beauty of the poetry is tarnished, its grandeur diminished. Omar, the Tentmaker, has been thus maltreated by

more than one. Several have set music to Poe's "Israfel." Oliver King's setting is not wholly a failure. A baritone can do something with it, and we have heard one sing it in church—a Unitarian church, to the great edification of the congregation. He sang it "wildly well," but King's music seemed "a mortal melody." The only way in which an imaginative composer can express the poetry of such men as Shelley, Keats, Poe, Baudelaire, Swinburne, Verlaine, is to write a symphonic poem without any attempt at literal expression. And yet is any organ fugue of Bach comparable to the Dream Fugue of Thomas de Quincey? Sir Edward Elgar, composing, may have remembered the phrase, "and quietly rested under the drums and tramlings of three conquests"; but he did not then rival Sir Thomas Browne.

HERE have been essays on the comic in music. In articles in English we always expect to find the time-honored wheeze about the bassoon being "the clown of the orchestra," whereas the characteristic timbre of the instrument is pallid, spectral, sepulchral. Beethoven knew this before Berlioz and Meyerbeer. Professedly humorous pieces for orchestra or piano are as a rule dreary things. Long ago paraphrases of a folk song or familiar ditty after the manner of celebrated composers pleased honest Germans in their beer gardens. This trick still survives and is supposed to be irresistibly comic. Mr. D. G. Mason tried his hand at it not long ago, and now two ingenious Frenchmen, M. Casella and M. Ravel, have delighted Parisians by their wit. The latter is well known in this country, and an orchestral composition by Casella, an Italian educated at the Paris Conservatory, was performed recently by the Chicago Orchestra. See the pompous manner in which the Paris correspondent of the London *Times* announces the performances of these parodies: "It is this tendency to keen analytical interest in the methods and processes of musical art, combined with sceptical indifference, or even what an Anglo-Saxon would call lack of reverence, for its emotional and spiritual purport, that explains the delight a French audience takes in such *jeux d'esprit* as termed," etc., etc. It was Artemus Ward that pronounced *jeux d'esprit* Jews desperate.

M. CASELLA parodied Wagner; Fauré, Brahms, Debussy, Strauss, Franck, d'Indy, Ravel. Ravel parodied Borodin and Chabrier. It seems that the audience responded quickly. Then it must have been carefully selected. Perhaps it was required to pass an examination the day before. "When M. Casella, in his 'Wagner,' held a diminished seventh chord with his right hand and made sinister detached pizzicato bass notes with his left, an appreciative titter ran round the hall." The correspondent concluded by asking whether it was worth while to devote so much cleverness to imitating "the mannerisms of those who had themselves not been deficient in ability, had they chosen to employ it in that way. Is there not something petty in this preoccupation with manner?" Must we be always serious?

P. RAY, what would this correspondent say to some extraordinary piano pieces by Erik Satie? Satie as long ago as the early Nineties was known as a "symbolistic composer." He provided the *Sar Péladan* with a *leit motiv* for his romance, "Le Panthée." Debussy orchestrated his "Gymnopédies," which Mrs. R. J. Hall and Mr. Longy brought out at one of their concerts in Boston. The staid contributors to the *Ménestrel* in the early Nineties looked upon him as a madman or a practical joker. Now in this age of futurists, or composers like M. Darius Milhaud, who indulge in "worm-heap polyphony" and have wholly rid themselves of melody, he seems comparatively sane, and a humorist withal. He has described the life of the sea-cucumber in music, in "Dried Embryons"; how it climbs over stones at the bottom of the sea. "Don't make me laugh, you little bit of moss. You tickle me." And the sea-cucumber also makes this wise observation: "I have no tobacco; fortunately I don't smoke." M. Satie does not divide his musical thoughts by bars and he gives no indications of time; but he pictures a family reunion of edriophthalmians. Consulting the dictionary—O, the books that have helped us!—we learn that they are sessile-eyed crustacea, including prawns and shrimps, and some of them are born before they have acquired the whole of their extremities. They are a sad folk, and some of them live in holes in the cliffs. M. Satie represents them as

crying to the trio of Chopin's Funeral March, played in C and somewhat changed. He tells the pianist that it is "a citation of Schubert's celebrated mazurka. Then the podophthalma goes a-hunting for four pages. The fourth is wholly filled with a coda, "*Cadence obligée de l'Auteur*." It consists of two chords, tonic and dominant seventh. The former is played once as an arpeggio, and struck in various positions nearly thirty times. "*Veritables Préludes flasques*" tell of a dog. The first of the three preludes is "Sévère réprimande" and has a motto attributed to the pianist Vines "Very nine o'clock in the morning." Written over certain measures are *Epotus*, *Corpulentus*, *Calemoniosus*, *Pædagogus*. Then there is a set of pieces "Descriptions Automatiques" and "Aperçus désagréables." In "Sur un Vaisseau" the captain says "Fine voyage." Another "description" is entitled "Sur une Lanterne," and these instructions are given: "Don't light it yet; you have time enough"; "you can light it, if you wish"; "take away your hand and put it in your pocket." All the directions in "Aperçus désagréables" are sarcastic. The Choral is one page; the Fugue ends "noblement" on the dominant. In one of the pieces a regiment marches down the streets and their instruments play "out of tune"; that is, the left and right hands play in different keys, but this is so skilfully contrived that the pianist is at first hardly aware of it. Is all this a satire on "atmospheric music" now in fashion?

GRAVE composers have tried to be objectively amusing. Bach wrote his comic cantata; Beethoven his rondo over the lost groschen.

Th' unwieldy elephant
To make them mirth us'd all his might, and wreath'd
His lithe proboscis.

Saint-Saëns wrote his "Carnaval des Animaux"; Chabrier his "Villanelle des petits Canards"—Miss Teyte sings it delightfully—"Ballade des cochons roses" and "Pastorale des cochons roses," but the humor is musical in thought and expression, not merely extravagant and grotesque in form.

IT is the custom in various countries to sum up the preceding musical year on the first of January; to name "features," and thus confer honor. Music critics

should get together late in December, that agreement in opinion might give authority. Yet the London critics whose articles we have read are pretty well in accord concerning the achievements in that city. They agree that the operatic sensation of the year was the Russian invasion in the summer when "Boris Godounoff," "Khovantchina" and "Ivan the Terrible" were performed. "Nothing like these productions had been seen in London before," says the *Pall Mall Gazette*. Mr. Legge found "Der Rosenkavalier" delightful, and Stravinsky's "amazing and mordant 'Petrouchka' very wonderful." "Oberst Chabert" and "La du Barry" quickly disappeared and were forgotten, and "Joan of Arc," by the son of Mme. Marie Roze, is passed over lightly. The most important new composition by an Englishman was Elgar's "Falstaff." Saint-Saëns' "Promised Land" was found dull and wanting. Miss Florence Macbeth, the American soprano, "like a bolt from the blue, fell among us and created a good deal of a sensation." "The Verdi Centenary was 'celebrated' in almost stony silence, though it served as the excuse for the revival by sundry societies of the glorious 'Requiem.' As if, forsooth, the wonderful work which for far too long has been neglected was any the better for having been composed by a musician born precisely 100 years ago!"

THIS summing-up is a dangerous business. Look over ten years from now the judgments passed on works produced for the first time in 1913. Some of us may have that pleasure. Will works then applauded be in the repertoire of opera houses and concert halls? Will young singers have fulfilled their promise? May not some work overlooked or even despised be regarded as fresh and beautiful in 1923, when critics will quote the opinions expressed ten years before and wonder at the neglect or contempt?

M. JACQUES ROUCHÉ hopes to do great things at the Paris Opéra after he has succeeded in banishing "bastard Munich art," and restoring to French singers, composers and scene painters the prestige that is their due. Has he yet appointed his council of experts to aid him in

the glorious work? He talked of Messrs. d'Indy and Debussy, Pierre Lalo, and Camille Chevillard. Would they easily be in agreement? Would it not be wiser for him to play his game alone? They say he is a rich man; that he is ready to furnish the \$300,000 necessary as a backing to the State Subvention. He will, therefore, not be obliged to listen to subscribers who have given him funds. But how about the senators and other grave and potent seniors who take a fatherly interest in good-looking singers without due consideration of voice or vocal ability, and bestow a benignant patronage on the young ladies of the ballet? Will he turn a deaf ear to their artistic advice? There is a rumor that Mr. Higgins of Covent Garden and Mr. Russell of the Boston Opera House may take the opera house in Paris necessarily abandoned by M. Astruc and give a season there late in the spring. We learn from Paris that M. Astruc's daily expenses were \$2000, and to make a profit a nightly receipt of \$3000 was needed. This figure was reached only during the Russian ballet season, and then the cost of the production rose considerably. Impresario means in Italian "undertaker." The Impresario too often digs his own grave and conducts his own funeral.

RAOUL PUGNO, whose death at Moscow is reported, was a pianist and composer of indisputable talent. He first visited this country in 1897. He was here again in 1902-1905. On each visit his favorite battle horse for orchestral concerts was Liszt's arrangement of Schubert's "Wanderer" Fantasia. He was, however, the first to play César Franck's Symphonic Variations in this country, and it was in this city with the Chicago Orchestra March 7, 1898. He was not the man for Franck's music, although he admired it. As a pianist his performance had a peculiar crispness, clarity and elegance. We have heard him play Bach delightfully. His prevailing fault, which grew with the years, was undue speed. Perhaps this at first came from nervousness rather than from consciousness of marked technical ability. This nervousness compelled him to play with the notes of a concerto before him. He could not rid himself of the idea that something might happen; that his memory might desert him.

He was a man of much intelligence outside his music, interested in politics, science, literature; an amiable and entertaining companion.

PERHAPS the time will come when theatre managers and audiences will agree that music during the waits is a nuisance, as great a nuisance as music at dinner. Some managers in this city, London and Boston are already convinced of the fact that music often injures the effect of a play. Mr. Granville Barker does not employ an orchestra at his theatre in London, and Miss Horniman of Manchester dispenses with one. They think that music is often wholly inappropriate, especially when the plays are like Ibsen's "Wild Duck," Galsworthy's "Justice" or Shaw's "Doctor's Dilemma." Incidental music is often an excrescence. Either the music, when it is good, is not heard by those interested in the play, or it prevents spectators from close attention to what is doing on the stage. Late comers prevent enjoyment of an overture; thirsty and smoking souls will not be kept in their seats by an entr'acte; and there are always the chatters, who chatter the louder and faster when there is the stimulation of music.

THE MUSIC SCHOOL SETTLEMENT FOR COLORED PEOPLE

The Music School Settlement for Colored People of the City of New York hereby announces a Musical Prize Competition, for One Hundred Dollars, on the following terms and conditions: The competitors must be colored people and citizens of the United States. There is no restriction as to the form of the compositions submitted. All manuscripts should be sent to the following address, on or before the 1st day of February, 1914: Music School Competition, 3 East 43d Street, N. Y.

MODERN MUSIC SOCIETY

The Modern Music Society of New York will give a commemorative concert at Æolian Hall on February 13, when the programme will be made up entirely of the works of American composers. Miss Maggie Teyte will be the soloist, a symphony orchestra will assist, and the chorus of the Society, numbering one hundred voices, Benjamin Lambord, conductor. The programme will be: "Humoresque," Henry F. Gilbert; "Verses from Omar," B. Lambord; "Bible Lyrics," Blair Fairchild; "Indian Suite," MacDowell; "A Ruined Garden," Arthur Farwell; "Silhouettes," J. A. Carpenter; "Clytie," B. Lambord; "Nuns of the Perpetual Adoration," E. B. Hill; "Pan," David Stanley Smith. Folksongs by Stephen C. Foster, arranged by B. Lambord to commemorate the fiftieth anniversary of the death of Foster.

Biographical Sketches of Famous Singers No. 2

By FRANCIS ROGERS

MANUEL GARCIA (FATHER) 1775-1832

MANUEL GARCIA (SON) 1805-1906

THE name of Garcia is written large in the history of song. From 1808, when the first Manuel Garcia made his début in Paris, till the death of the second Manuel in 1906, these two men exerted directly a potent influence on the art of singing, the former as singer and teacher, the latter as teacher. In addition, Maria Garcia (better known to us under her married name, Malibran) and Pauline Viardot-Garcia, daughters of Manuel, Senior, and sisters of Manuel, Junior, had brilliant operatic careers, and Pauline achieved also success as a teacher.

It is of great interest to us lovers of singing to recall the lives of these four astonishing Spaniards, and to see how they, in especial the father and the son, transmitted the tenets and traditions of the golden age of Italian *bel canto* even down to this very day and hour. Indeed, we shall not be far from the literal truth if we call Manuel Garcia, Senior, "the father of modern singing."

Manuel del Popolo Vicente Rodriguez, only known to us under his stage name of Manuel Garcia, was born in Seville in 1775. He began his career as a singer, at the age of six, as chorister in the Cathedral, and must, even as a child, have shown the remarkable qualities of energy and musical talent that distinguished him in later years, for by the time he was seventeen he was already well known as singer, actor, composer and conductor, and his musical pieces, mostly operettas, were popular all over Spain.

Opportunities for musical study in Seville must have been extremely meager (there was not one pianoforte in that city in 1775), but young Garcia took advantage of whatever facilities for education he could find, and in 1792 made his operatic début in Cadix. His voice, already a tenor of good quality, promised much better things for the future, but his acting gave slight indication of his future proficiency in this branch of his art. His next engagement was in Madrid, where he made a great hit in an operetta of his own, "El Poeta Calculista," in the course of which he intro-

duced, with soul-stirring effect, to the accompaniment of his own guitar, a popular national song, called "A Smuggler am I."

For a number of years Garcia contented himself with the laurels to be won in his own country, but his ambitions reached far beyond the Pyrenees. In the first years of the nineteenth century artistic life in Spain suffered grievously by reason of the French invasion, while Paris was the most brilliant and, outwardly at least, the most prosperous capital in Europe. In 1808 Garcia signed an engagement to sing at the Théâtre Italien in Paris. The fact that he had never sung in Italian did not daunt him, and in February of that year he made his *entrée* in the now-forgotten opera of "Griselda," by Paer. His success was immediate. His vivacity and fire carried all before them, distracting attention from his weaknesses as actor and musician and the inequalities of his voice. His inborn animation was infectious and aroused everybody within reach of his dynamic personality. Garat, a famous old French singer, spoke for all Paris when he said, "I love the Andalusian frenzy of the man. He puts life into everything about him."

He stayed two years in Paris and then went to Italy, where, after successful appearances in Turin and Rome, he settled in Naples. Murat, then in supreme power, made him leading tenor in the choir of his private chapel, a position of some importance. Garcia now, for the first time in his life, had the chance to acquire a sound musical training, and went zealously to work to overcome the defects in his early education. He also took up the study of voice emission under Anzani, a distinguished tenor, who was an able exponent of the old Italian school of singing, and may possibly have been a pupil in his early youth of the greatest of all teachers, Niccolò Porpora (1686-1766). By great good fortune, young Rossini was in Naples at the same time and was quick to recognize in Garcia the qualities he needed for the proper interpretation of his music. He wrote at once a part for him in his opera "Elisabetta," and a little later the part of Almaviva in "Il Barbiere di Siviglia." Garcia's star rose together with Rossini's; Rossini was the new deity among operatic composers, and Garcia was his prophet.

An anecdote characteristic of Garcia's self-assurance, not to say spirit of bravado, is told

in connection with his arrival in Naples. At his first rehearsal there with orchestra, in order to make an instant and vivid impression on the musicians, he began his opening air a half-tone higher than they were playing the accompaniment and held his pitch, without deviation, through to the end. The orchestra thought at first that he had made a bad entrance, but when they discovered that he had performed successfully a difficult feat of musicianship they gave him a hearty round of applause.

In 1816 Garcia returned to Paris as first tenor in the troupe of Catalani, one of the most brilliant of prima donnas. The Parisians remarked at once the great progress he had made as actor and singer since they had last heard him, and straightway rated him as the first tenor of the day. With consistent success he sang in all the operas of the current repertory, in Mozart and Rossini, as well as in operas that survive now as names only; but Catalani, who was never disposed to share her triumphs with other singers, made his position so intolerable that he finally broke his contract and went to London.

In London he sang in "Il Barbiere" and other operas with Fodor, an excellent French soprano, and was most cordially received; but he soon returned to Paris, where, in 1819, he created a furore by his production of Rossini's charming masterpiece. He spent the greater part of the next five years in Paris, singing, and establishing a school for singing, which achieved immediate popularity. In 1823 he returned to London for the opera season, and accepted pupils there as he had done in Paris.

The period between 1820 and 1825 marks the very zenith of Garcia's career. In both Paris and London he was held in the highest honor both as artist and teacher. In four rôles he was considered to be without a rival—Almaviva, Tancredi, Otello (Rossini) and Don Giovanni. Don Giovanni, though written for a baritone voice, was one of his greatest impersonations, although it is hard to understand how a tenor voice could possibly encompass music of such low *tessitura*. In 1825, the fiftieth year of his life, the season in London, in the course of which he produced and sang in two of his own operas, brought him the very large salary (for those days) of £1,250.

In the autumn of the same year he was able to realize a project that had long been in his mind. Some time in the month of September he set sail for New York with a company of singers, which included his wife, his son, his daughter Maria and four other singers of no great celebrity. His coming was an epoch-making event in the musical history of our country, for although performances of light opera in English were more or less popular, and New Orleans had for a number of years supported a fairly good French light opera company, the real beginning of opera in the United States was made by Garcia and his troupe. An anonymous newspaper writer of the day hailed Garcia as "Our musical Columbus"!

According to European standards, the little band of singers was not a remarkable one—except for Garcia himself and his daughter. There were no great artists among them—but it was quite strong enough to impress favorably the thoroughly inexperienced public of provincial New York.

The season opened November 29, 1825, at the Park Theatre,* with "Il Barbiere di Siviglia." To make the performance even possible required a manager and a musician of extraordinary qualities. Both the chorus and the orchestra had to be selected from local musicians, who knew nothing about Italian opera or the Italian language and drilled to at least a decent degree of proficiency. But Garcia was equal to the task and carried the memorable evening through without notable mishap and to the manifest pleasure of the public. The élite of New York was there, including James Fenimore Cooper and Fitz-Greene Halleck, the author of "Marco Bozaris"; also Joseph Bonaparte, the ex-King of Spain. The first performance of real opera in New York was voted a great success.

During the next ten months seventy-nine performances of a dozen operas were given before responsive and encouragingly large audiences. That the public was considerably puzzled by some of the incongruities and absurdities of Italian opera is proved by the newspaper comments of the day; but, on the whole, it was open-minded and quite ready to follow, more or less blindly, the musical taste of Europe until it could develop some intelli-

*The Park Theatre stood in Park Row, opposite the Post-Office.

gent taste of its own. Garcia must have thought our ancestors for the most part a horde of benighted barbarians, so far as music was concerned; but he found a few Americans who had traveled and imbibed a love of art in Europe, and, in addition, a fair-sized colony of Europeans who could discriminate between good and bad in music. Of these latter the most noteworthy was old Lorenzo da Ponte, an Italian poet, who many years before had written the librettos for Mozart's "Cosi fan tutti," "Le Nozze di Figaro" and "Don Giovanni." He and Garcia had never met in Europe, but at their first meeting in New York they embraced enthusiastically and danced about the room, singing at the top of their lungs the "Champagne" song from "Don Giovanni."

The total receipts of the season were about \$56,000—a goodly sum for those days—and Garcia was tempted to prolong his stay in New York, but he finally abandoned the idea, and in the fall of 1826 left for Mexico. He took all his troupe with him, except his daughter, who had married a French merchant named Malibran, whose business was in New York.

The journey from New York to Mexico City ninety years ago was a long and difficult one, but Garcia accomplished it in the course of a few weeks and arrived in the capital ready, as he supposed, for business. But, on overhauling his luggage, he found that somehow and somewhere all his music had been lost. The first performance was near at hand and there was no source from which he could replace the missing scores. Most impresarios would have sat down and torn their hair, but Garcia was made of different stuff—he sat down and did not rise till he had himself written out *from memory* all the necessary parts for the first opera, "Don Giovanni." Later he repeated the feat with other operas, besides writing and producing several operas of his own and translating all the Italian texts into Spanish. I doubt if even Toscanini could do this and, in addition, sing leading tenor rôles!

Despite the raging of a political tempest among the Mexicans, the season was a remunerative one, and at its close Garcia and his colleagues left for Vera Cruz, where they were to embark for Europe, laden with the financial reward for their hard work, but they had not gone far when they were intercepted

by brigands and despoiled of everything of value, amounting to some \$30,000.

Garcia finally reached Paris and resumed his career, but his voice was no longer trustworthy, and after a few performances of some of his most famous parts he gave up the stage altogether and devoted himself to teaching. He died in Paris in 1832.

Garcia was not a lovable man. His autocratic will and his fiery, domineering temper won for him respect, but not affection. Even his children he ruled by fear rather than love and many are the tales of his relentless treatment of them and of those that came in close contact with him. One legend has it that the passers-by often would hear the sound of weeping issuing from Garcia's house. If they inquired the cause, the neighbors would tell them, "Oh, that's nothing. It's only Mr. Garcia teaching his pupils how to sing."

No singer ever had so full a life as he, or possessed such a combination of talent, energy, resource and will. He was a brilliant rather than a moving singer, and, at a time when ornamentation in singing was highly esteemed, he excelled all other singers in the ease and security with which he invented and executed the most difficult ornaments. As a New York critic put it: "He is not at home in the simple melodies of Mozart. He must have a wide field for display; he must have ample room to verge enough for unlimited curvettings and flourishes."

His musicianship was extraordinarily fine for a singer. In the course of his career, he wrote some forty operas, none of which survived his own day, but which amply attest his musical facility and technical skill in composition.

His singing and sound musicianship were greatly reinforced by his unusual skill as an actor. His vivacity and dash in comedy and his fire and intensity in tragedy were irresistible. With such a multiplicity of gifts, it is not surprising that he should have been considered the finest tenor of his time. The male soprano had been the predominant operatic figure of the eighteenth century, but when Rossini was writing his early operas he found about him a number of excellent tenors, for whom he wrote his leading parts, and this combination of circumstances resulted in a change of public taste and the speedy and complete obliteration from the operatic stage of

the male soprano. Garcia, by right of his artistic qualities, was the first of the line of great tenors whose sway has endured undisputed to the present day.

Manuel Garcia the younger was born in Zafra, Catalonia, in 1805, and died in London in 1906. As his long life covered practically the entire nineteenth century, and as he was intimately connected with singing in all its branches from the cradle to the grave, his century-long career is an interesting one, though in no way spectacular.

From the very first his father was determined to make a singer of him, and gave him indefatigably the benefit of his own great artistry and experience. The boy was with his father constantly during the first twenty years of his life, and if anything could have made a great singer of him, this association certainly would have done so; but Nature had given him neither a remarkable voice nor an aptitude for the stage, although he was an excellent musician by instinct, as well as by training. His bent was decidedly for the tranquil life of the teacher and for scientific research.

He accompanied his father to New York, and sang constantly during that long and arduous season. His voice was a rather high baritone, but, in addition to his own rôles, he would often have to sing such heavy parts as Leporello in "Don Giovanni," and also to substitute for his father, a tenor, in time of need. But his distaste for the career was deep-seated, and at the age of twenty-five, after his return to Europe, he abandoned it altogether, much to the elder Garcia's disgust, in order to devote himself to the work he so heartily loved and for which he was so well qualified.

In 1829 he received an appointment to teach singing in the Paris Conservatory. During the ensuing years he made a profound scientific study of everything that pertains to the emission of the human voice, the results of which he published in several authoritative treatises. In 1848 he moved to London, which he made his home during the remaining fifty-eight years of his life.

In 1854 he gave to the world his invention, the laryngoscope, which has thrown much light on the vocal processes and has been of inestimable value in medical practice. At first it was thought that the laryngoscope would

have a beneficial effect on the art of singing, but even Garcia himself soon discovered that it was useful to him only in confirming the accuracy of certain theories that he, in common with many other good teachers before him, had long held to be true. As a matter of fact, the discovery of the laryngoscope has probably been a detriment to the art of singing, because it was the origin of the school of teaching that believes, erroneously, that the human voice is, after all, only a piece of ingenious mechanism, susceptible of development and control by purely physiological methods.

Garcia was unquestionably the greatest teacher of the nineteenth century. His sister, Pauline Viardot-Garcia, Jenny Lind, Johanna Wagner (a niece of Richard), Mathilde Marchesi, Stockhausen, Santley, Marie Tempest and a host of others scarcely less renowned were proud to call him master. As he grew older and taught less assiduously, his famous pupils, Marchesi and Stockhausen, were training according to his methods many of the singers who, like Melba and Eames and Van Rooy, are great figures in the world of song to-day.

On his hundredth birthday the sovereigns of Spain, England and Germany sent decorations and encomiastic messages to him, and his admirers in London, including many people great in the medical and the musical worlds, gave him a banquet and presented him with a portrait of himself painted by Sargent. A year later he died.

Garcia's services to the art of singing were inestimable. Inheriting from his father the methods and principles of the old Italian school of *bel canto*, he was able to add to them the fruits of his own astonishingly long experience, and to pass them on by word of mouth to the students of the beginning of the twentieth century.

The next installment will be on Malibran (Maria Garcia), Pauline Viardot-Garcia.

England has always been known as the home of aliens and outcasts.

Dr. Hadow, in a recent speech quoted by *The Yorkshire Post*, said: "I think it is too true that England is the country to which bad American tunes go to die."

We would venture to question Dr. Hadow's statement. We only wish they *would* die, but they don't! On the contrary, when once they come to England they take a new lease of life, and instead of finding in their new home a cemetery, they discover—a sanatorium.

There is evidently need for a new Alien Act!

Cen Years of "Parsifal" in America

BY WILSON A. BURROWS



WHEN an adequate history of music in America comes to be written, a large space therein is likely to be devoted to that wildly controversial event, the initial performance in New York of Richard Wagner's last opera, "Parsifal." This took place in the Metropolitan Opera House on December 24, 1903; thus 1913 is the decennial of "Parsifal" in America, as well as the centenary of the birth of its picturesque composer.

This important and epoch-making event, which signaled Heinrich Conried's first year as director of the Opera House, provoked, in the long months of preparation, infinitely more discussion and excitement than any other musical happening in the history of the country.

It was Wagner's intention that this symbolic work, which he called a "stage-consecrating-play," should be given nowhere but at Bayreuth. There, after years of scheming and toil, he had reared a unique theatre, especially designed for his works alone; there it was first sung in July, 1882, within six months of his death; and there it had been sung over one hundred times, to the awe and edification of musical pilgrims from every part of the civilized world. The "Parsifal" score, however, was by no means unknown in this country; orchestral selections therefrom had been heard as early as 1882, the Oratorio Society of New York presented the entire work in concert form in March, 1886, and in March, 1890 the Seidl Society, under the direction of Anton Seidl, a former pupil and protégé of Wagner's, offered a "Parsifal Entertainment" in the Brooklyn Academy of Music. Here the work was again sung in concert form, with such eminent Wagnerian singers as Mme. Lilli Lehmann, Emil Fischer, Theo. Reichmann, and Joseph Beck.

Operatic performances of the work were prohibited by copyright in this country, but Mr. Conried, for at least eight years, had negotiated with Mme. Wagner for permission to present the work properly here, but in vain, though he had offered \$20,000 for the privilege. At length he decided to ignore the sentimental and artistic protests that arose in Germany, and give those Americans who were unable to journey to Bayreuth a chance to hear the great and much-discussed opera. Never-

theless, in the midst of his elaborate preparations, he declared that if he could find five European managers who would agree not to give it in 1913, when the foreign copyright expired, he would abandon his project; but these managers all declared that they would certainly produce the opera as soon as the legal restrictions were removed. Conried thereupon went vigorously ahead with his plans.

A chorus of protest arose afresh in Germany, and Conried and the Americans were roundly abused. The Berlin Wagner Society in a manifesto of protest asserted that "Wagner's opera was to be wantonly produced in the realm of dollars, for spectators who can scarcely have any conception of the true nature of Wagner's art, and in all probability never will have any."

Wagner was always his own librettist, and the book of "Parsifal," though based on legends much older than Christianity, made free, but wholly respectful use of certain factors of religious significance, such as the Holy Grail, or cup supposedly used at the Last Supper, the spear used at the Crucifixion, and frequent references to Christ. Many clergymen, therefore, when they heard that the opera was to be produced, straightway began to denounce it as sacrilegious and a travesty of religion, and earnestly protested against the representation of such matters on the stage. These objectors appeared to be headed by Bishop Burgess, of Long Island. Still other clergymen as warmly defended the work, notably the Rev. Howard Duffield, of the Old First Presbyterian Church, who wrote an expository book, "Parsifal, the Guileless Fool," and who lectured on the opera, with musical illustrations. Another of its defenders was the Rev. R. Heber Newton, who lectured on "Parsifal" for the Actor's Church Alliance.

This clerical discussion was but a small part of the torrent of speculation, analysis, scoffing, and debate that absorbed the press for months preceding the event. The newspapers and journals, especially those of New York, appeared to be engaged in a friendly rivalry as to which should devote the most space to a minute consideration of the approaching *premiere* from every conceivable point of view. One New York paper printed the entire libretto in its columns.

The opportunity was far too good to be missed by the humorists, who poured forth

cartoons, paragraphs, and verses, with joyful prodigality and irrelevance. That ample body of citizens who scarcely knew the name of Wagner, or knew him solely through the "Lohengrin" wedding-march, for a time supposed "Parsifal" to be a newly coined advertising word, and were long torn with doubt as to whether it referred to a skirt-braid, a floor-covering, or a breakfast-food. As the opera was scheduled to begin at five in the afternoon, the problem of correct dress for the occasion soon arose; a question that appeared to give keen delight to many satirical editors. Even the Gerry Society was drawn into the fracas through its efforts to prevent the participation in the opera of a needed choir of boys.

Musicians, critics, teachers, and orchestral conductors reaped a harvest, filling the days and nights with explanatory lectures and recitals. These ranged from the able and reverential efforts of Messrs. Walter Damrosch and H. E. Krehbiel, to the suburban "organ recital, and literary club."

Despite the furious opposition in Germany, which led to at least one libel suit brought, and won, by him, Mr. Conried spent the greater part of a year and nearly \$100,000 in preparation for the great event, for he had begun to realize that his fortune and reputation depended upon its being presented as well, if not better than at Bayreuth; and in accordance with his original plan, "Parsifal" was sung on Christmas Eve, 1903, to a record-breaking audience. The vast assemblage was composed principally of expectant and intelligent musicians, as a matter of course; but there were others there whose curiosity had led them to pay as high as thirty dollars for a seat. The impressive music-drama was received with unbounded enthusiasm and with the same reverence accorded it in its German shrine.

On this memorable occasion the conductor was Alfred Hertz, and the principal members of the cast were:

Kundry,	Miss Milka Ternina.
Parsifal,	Alois Burgstaller.
Amfortas,	Anton Van Rooy.
Gurnemanz,	Robert Blass.
Titirel,	Marcel Journet.
Klingsor,	Otto Goritz.

The stage-manager was Anton Fuchs, who had served in a like capacity at Bayreuth performances.

As several of the New York critics had written books on Wagner, their notices of the opera were marvels of length and learning.

"Parsifal" was sung twelve times during the season, always to crowded houses, bringing about \$200,000 to the box-office and about \$100,000 to the daring impresario. One of these performances was attended by 400 Philadelphians, who had chartered a special train.

At once "Parsifal" became a veritable craze. Hastily arranged as a drama, and thus produced in some astounding versions and in the most unlikely places, it sped rapidly over the land. The vaudeville houses concocted burlesques upon it; but these, fitly enough, fell decidedly flat. In October, 1904, the opera was sung for the first time in English by the Savage Company in Boston. Two weeks later they brought the work to New York, where it had a long and prosperous run. Mr. Conried, who continued director of the Opera House until the spring of 1908, died in Austria in May, 1909.

When it was discovered that "Parsifal" contained nothing to shock the most sensitive spectator, and that it was presented in the most painstaking, artistic and reverential manner, the erstwhile passionate protests vanished almost instantly, and one has long since ceased to hear the work abused as sacrilegious. A host of deeply religious folk now go to hear "Parsifal" in the same spirit that leads them to study any fine example of art, and appropriate bits of the music are discreetly used by many organists, even in the Communion Service.

"Parsifal" has now been heard in New York forty-five or fifty times in German and about as often in English; the excitement of ten years ago seems now to be wholly forgotten, a further proof that time dulls the edge of foolishness as well as of sorrow; but the much-mooted *premiere* of the opera in New York cannot fail to loom large in the history, not only of Wagnerism, but of Opera in America. When the copyright restrictions lapsed a host of European managers began eager preparations, and on January 1, 1914, "Parsifal" was produced, not only in numerous German opera houses, but in Paris, Rome, Milan and Bologna. It was sung last year in remote Buenos Ayres.

The Art of Bach

By JOHN F. RUNCIMAN

IN England the "Matthew" Passion of Bach is well known; the "John" Passion fairly well known; the Christmas oratorio, hardly known at all. Occasionally one hears the big B minor Mass; such men as Ysaye, Kreisler and Casals play the violin or 'cello sonatas; in churches about a dozen of the organ-fugues are ground out more or less mechanically and noisily; excerpts from the "piano" works, intended for the harpsichord and clavichord—certainly not for the modern pianoforte—form part of the ordinary pianist's repertory; Sir Henry Wood and other conductors occasionally give us a Brandenburg concerto. I am quite unable to speak as to the number of renderings of the church cantatas and motets; but I believe that enthusiastic choir-directors seize their chances of giving in the seclusion or semi-privacy of their churches. When this is said all is said. For all the average music-lover knows—the man who rejoices in Wagner, Tchaikowsky and even Richard Strauss—for all he cares, the real Bach of catholic tastes and achievement might never have existed. There are, of course, serious musicians who have made a careful study of all his work, or nearly all; but they are few and far between; the majority of musical folk must simply be declared unacquainted with Bach.

The pioneer with regard to one section of Bach's compositions was undoubtedly Mr. Arnold Dolmetsch. From twenty-five years ago onward he missed no opportunity of producing the chamber-music at those concerts of his which were the delight of the elite of musical London. The "immortal Forty-eight," as they were called by people who never played them, were there exquisitely rendered on their native clavichord; Miss Hélène Dolmetsch interpreted the sonatas for viol da gamba; the songs and airs were sung to their proper accompaniments. But, alas! the public for this sort of thing was too small. People seemed to think Mr. Dolmetsch could live by presenting free admission to his concerts for the sake of the advertisement; and in the end Mr. Dolmetsch gave the game up in disgust. But the seed sown by him seems likely to yield a crop at last; it has been carefully and continuously watered by writers who know and love and

honor Bach; and now I see, and rejoice to see, Mr. Dolmetsch back again. But he, it must be remembered, does not, and never did, confine himself to Bach; and now, I note, for the bulk of his programmes he depends on material dating further back than 1685. Meanwhile, other workers have been busy in the same field; and some of them scarcely knew of what Mr. Dolmetsch had done for the satisfactory reason that they were far from London when he was making the final struggle before giving up his earlier attempts. Amongst these is Dr. R. R. Terry, organist and musical director of Westminster Cathedral. This gentleman, who, by luck, ill or other, happens to be my near relative, began some sixteen or seventeen years ago, at Downside Abbey, very far from the madding crowd of the metropolis, to do for the old church music what Mr. Dolmetsch was at the same period doing, mainly, at any rate, for the old instrumental music. With a number of boys picked from the school, and such of the monks as might be available, he gave performances of the unaccompanied motets and masses of bygone days; and these performances many enthusiasts and "anxious inquirers" traveled long miles to hear. The greatest of disadvantages attended his efforts. Abbot Price and the brethren of the order all did their best for him; but a religious order is first of all a religious order, and on more than one occasion—more perhaps than on a dozen—a trusted man had to depart at the last moment on some important mission job far away—and then the service suffered. That was not quite the worst of Mr. Terry's troubles. Every conductor of choirs knows two sorts of nuisances—the people who cannot be persuaded to begin singing and those who cannot be induced to stop. The second class is the more dangerous; and at Downside every now and again there used to be a fine uproar brought about by one of the over-fervid. And even *that* was not the worst. When you have a blend of the two classes—the timid singer, who having been persuaded to begin, begins late, and cannot be coerced into stopping until every one else has finished and gone home to bed—ah! there you have the conductor's crown of sorrows. That species flourished at Downside also; and sometimes I wondered how the conductor's stick managed to stick to his fingers with so tempting a head as a target; and I imagined that a projectile, in the shape of a missal or graduale,

was itching to fly from Abbot Ford's hands. Yet the average rendering of a Byrde or Palatrina Mass, or of one of their motets, was good; and, granted luck, it was superb. So Mr. Terry's fame grew and spread until it reached Cardinal Vaughan; and the next news was that he had been appointed to Westminster.

During some twelve years or more he has labored there with unflagging industry; as an artist he has developed; his knowledge and understanding of the old music have grown; and now in the Cathedral the finest singing to be heard in the world of the contrapuntal church musicians can be heard there. Meantime other schemes have been shaping themselves in a very active brain; and a few months ago the Bach Chamber Concerts were announced—and, as I noted with pleasure, announced in the NEW MUSIC REVIEW. Dr. Terry has in the means at his disposal a distinct advantage over Mr. Dolmetsch. The Cathedral Hall is permanently at his service; he has a highly trained choir; and he has the hearty co-operation of the orchestra of the Society of Women Musicians. Mr. Dolmetsch had to do his best in small rooms or secure such a hall as happened to be available; he had no choir; his orchestras were "scratch" (and often scratchy) and composed mainly of amateurs. Nothing should be said against amateurs—but such bands cannot compete against such a body of professional ladies as assists Dr. Terry. And, although only three of these concerts have so far been given, something has already been achieved and much more is certain to be done. Gradually there is being unfolded sides of Bach's genius, the very existence of which is unsuspected by far too many of us.

A paradox, now a little ancient, is that the most original of the composers owe most to others; and this is as true of Bach as of any. He copied freely, seeming never to have met anything fresh without immediately trying to do something like it. The organ works of his German predecessors he first imitated until he could write as well in their style as they could themselves. He wrote songs in Keyser's manner, and went so far as to imitate Keyser's imitator, Handel, taking one of that young gentleman's airs and working it up, writing and re-writing, into the well-known church

cantata "Wachet, betet." He copied the music of his own immediate relatives, as Spitta points out. He used the chorale, the folk-song of the church, as it had been used for generations. He tried what he could do in the way of "their pretty Italian songs," as he, with good-natured contempt, referred to the airs of Hasse and that school. He transcribed the concertos of Vivaldi (for the orchestra) for groups of harpsichords and orchestra. He composed harpsichord music in the Italian, French, German and Dutch styles. He tried his hand in unaccompanied choral music which might, with differences, have come from Italy or the Low Countries. Though I head this article The Art of Bach, a better title would perhaps be The Arts (not the wiles) of Bach. He assimilated all the different forms of the Art and the spirit as well as the form; he learned everything that could be learned from his predecessors and contemporaries by the simple process, that only a supreme and dominating genius could afford to indulge in, of trying to do the same thing himself. And when that genius was mature there was nothing had been attempted that he could not do and had already done; and he combined in one magnificent synthesis all the different arts of music into his one approachable Art in which his glorious, indomitable spirit manifests itself.

In the lordly masterpieces—the great organ fugues, the Passion, Christmas Oratorio and B minor Mass, such motets as 'the "Wachet auf," "Nun is das Heil," the E major Magnificat, and a hundred other things—we find this synthesis complete, all the diverse elements fused together in the fiery crucible the originality of the thought and the keenness of the emotion, the vividness of the imagination making the music Bach's and none other's. Where we come across chunks reminding us of other composers we are reminded that composers in the early part of the eighteenth century did not set down deliberately to pen masterpieces: nearly all the masterpieces of that period were more or less *pièces d'occasion*, and old stuff was used to fill up and save time in the writing. One does find these fragments suggestive of other composers; but they are mere bricks built into gigantic edifices. But these bricks were of Bach's own making, made mostly after he had learned the trick. Not the least interesting

feature of Dr. Terry's concerts has been the fact that in many examples of the chamber-music we see him learning. A concerto for "four pianos" and orchestra was a transcription of a work of Vivaldi; and some of the songs and cantatas show all manner of influences. But though the counterpoint and figurations may remind us of many earlier musicians there is one quality, unmistakably Bach's own, which at times shows itself and modifies the course of the stream of music; and that is a curious, plaintive vocal quality. Every reader must know the song from the "Matthew" Passion known in the English version as "Grief for sin." The descending chromatic produces an effect of poignant, almost heart-breaking, pathos, meaningless, indeed (I can well imagine) if heard for the first time on instruments alone. It demands words and the human voice for its explanation; but when we once possess the key the same intervals when played by instruments are immensely suggestive. The pathos—if a roundabout way of expressing a very difficult thing may be pardoned—is hardly human pathos; it is as though this mighty spirit that dwelt apart in some mystic region unknown to common mortals quailed before some image of unimaginable woe. In nearly all the slow movements of the instrumental works we get these momentary glimpses into a world of thought far removed from ours—a world crowded with visions, sinister or splendid, that might easily have upset the balance of an intellect less tremendous, strong and healthy, than Bach's. Let me illustrate the thing in another way. We all know how on a bright day a dark cloud may come over the sun, and a damp chill, sad and depressing for the moment, comes over us; so in Bach's music there comes a sudden storm: we might be in an eighteenth century courtyard, and abruptly the light goes, the fountain plashes mournfully—and then as suddenly as the mood changed does it change again—all is strength and energy as before. This strange atmosphere that comes so often over the surface of the music accounts for many writers speaking of his "aloofness." Aloof, mystical, he certainly often was; but on the other hand how jolly and robust he was on the whole; with what splendid vigor does he play with his themes; and what pages on pages of enchanting loveliness he gives us.

"Roads Without a Road and Pathless Paths"

BY JAMES FREDERICK ROGERS



HE arts of music, painting, and dancing have happened upon turbulent times. Art is long,—so long that we cannot conceive the end, although we, in our brief share of time, are often tempted to think it has attained its highest pitch of excellence, and that the changes to which it is being subjected at the hands of the younger generation is evidence of the decadence, both of art and the race.

That art which hitherto has tried to present to the sense of vision a glorified reflection of objects as they might appear at a given moment, is, in this period of convulsion, attempting to make straight that which has seemed curved, and to represent as in motion figures formerly pictured as posed. In music, tones which in combination have been considered cacophonous are, as it were, jumbled into a pot and stirred with a stick without ceremony, and, bolder and more frenzied than painting, this art, as if weary of appealing to its own proper sense, has attempted to vie with its sister by producing effects hitherto possible only by way of the rods and cones and purple of the retina. The devotees of dancing have abandoned rhythm (once considered the soul of this art) as essential, and have gone hunting wildly into our ancestry, recent and remote, for unusual methods of expression of its exuberant fancy, and with such success as to awake the law to the necessity of controlling its vagaries. That one of these arts should have actually brought down upon itself the hand of legal authority is evidence of the length to which this movement, common to the three, has run.

To those interested but slow to be convinced by this sudden turmoil, it would seem as if each of these arts had exhausted the possibilities of advance in its own field and was attempting to enter the realm of its fellows. We are very much reminded of the bright but superficial apprentice who, in the absence of the master, is too immature to appreciate the purport of his craft,—cannot see the serious work remaining to be done, but must needs play with his tools in fantastic ways. There may be good material in the tyro, but not the depth and wisdom of the master. When the

master in these arts returns it is possible that he may profit by some chance discovery made, but little appreciated, by the playful pupil, but if the latter is to do worthy work he will need to be spanked and led by the ear back to more humdrum methods in which he may be allowed to turn out an individualistic product, but a product belonging to his own trade.

Evolution, we now know, does not always proceed smoothly, but often by leaps and bounds. Is art in process of rapid evolution which some of us old fogies cannot appreciate? Is it springing forward in one of those revolutionary-evolutionary bounds, or is it just preparing to spring? It is not the first time in history that there has been an outcry against, and an effort to suppress, the seeming lawless vagaries of Terpsichore. It is not the first time that the artist has been accused of seeing illusions, and three centuries ago it was declared that not even the angels could make better music than was then produced.

Perhaps in the mighty impulse of an especially vigorous kick from the source of evolution the three arts have been jarred from their pedestals, and, bewildered by the blow and mistaking their own, are endeavoring to climb upon the foundations of their fellows, or, in seeking to build new and higher bases to which they may return, have, in groping about, mistaken for their property blocks intended by nature for the use of their fellows.

In the records of past progress there are many missing links because, during these periods of acceleration, the few changeling examples are lost through the wholesale destruction constantly going on. Even if the works of Debussy, of Van Gogh, if the tango and bunny hug be not the fooling of clever novices knowing no serious aim in art, perhaps they will be more fortunate than the link between man and ante-man and will survive, dimmed with dust, though occasionally thumbed by the antiquarian and investigator (for art must be "researched" in order to yield more degrees) and labeled "possible missing links of earlier twentieth century time in painting, music and the dance." Whatever may be the trend toward the future, we elders can cling as yet to the scores of Bach and Beethoven, the canvases of Titian and Corot, and our feet can still keep time to the two step and waltz.

Three New Works

SIR EDWARD ELGAR'S "FALSTAFF"

RICHARD STRAUSS'S "DER ROSEN-KAVALIER"

ITALO MONTEMEZZI'S "L'AMORE DEI TRE RE"

We have decided to discontinue in future the notices of Concerts of the Month, and the Opera, and to publish instead only notices of new works produced for the first time in America. Most of our readers have access to the Daily Newspapers with their daily reports, and can keep thoroughly in touch with the numerous performances through their columns. On our part we hope to increase the number of articles about which our friends are kind enough to make so many flattering remarks.—THE EDITOR.

SIR EDWARD ELGAR'S "FALSTAFF"

First Performance in America Dec. 13, 1913.



R. WALTER DAMROSCH has been one of the chief champions of Sir Edward Elgar in this country, at least so far as his orchestral works are concerned; and, therefore, it was fitting and expected that he should be the one to produce for the first time the latest orchestral composition of the English composer, his "Falstaff." This was played for the first time in the United States on December 13 at the New York Symphony Society's fifth afternoon concert.

"Falstaff" is called a "symphonic study," with two intermezzi. As the composer has been careful to point out in an analysis of his own, the subject is the Falstaff of Shakespeare's "King Henry IV" and "King Henry V," and not of "The Merry Wives of Windsor"; in other words, it undertakes to follow the more consistent development of a dramatic character and not the farcical sketch given in the comedy.

In "Falstaff," for the first time, the English composer throws himself heart and soul into the composition of a piece of thoroughgoing programme music. Not Strauss himself has ever attempted a more detailed delineation in music of successive scenes and incidents, personal character and characteristics. There are four chief divisions, though they are not distinctly marked in the music itself: Falstaff and Prince Henry; Eastcheap, Gadshill, the Boar's Head, revelry and sleep; Falstaff's march, the return through Gloucestershire, etc., and King Henry V's progress and repudiation of Falstaff; his death.

For all these characters and events he has


detailed and specific themes. He has imagined a continuous series of happenings, and for them attempted to give an equally continuous musical representation. Some of his themes are clever and ingenious; the several Falstaff themes, the theme of Prince Hal, the march themes, the bucolic themes—these and more. Nor need it be said that certain of Sir Edward's instrumental devices are skillful, clever and appropriately colored.

But as music "Falstaff" may well give his warmest admirers pause. The piece is an ingenious succession of pictures, graphic for those listeners who have taken the trouble to inform themselves beforehand as to what it is all about, what the particular themes represent, what the particular succession of incidents is. But it all has the smallest possible relation to the art of music. There is very little incorporation of all these themes into any symphonic substance. There is no more form to "Falstaff" than to a string of moving pictures. With all the clever use of single orchestral instruments for the purpose of characterization, the texture of the music is very thin. Elgar has not followed the methods of the German symphonic poets in filling his movements with polyphonic combinations and unions of themes, or in attempting to attain any sort of unity, development or concentration. It seems a rather naïve idea to consider this sort of thing music, in any hitherto accepted connotation of that word. The crassest production of a Richard Strauss in programme music, say the "Symphonia Domestica," is much nearer music than this Symphonic Study of Elgar's. It seems a pity that the foremost English composer should put forth such a composition with his signature, after what he has done in the higher walks of symphonic music. He would do better to leave programme music to Strauss and others who have elaborated and mastered a technique for that is at least a musical technique.

There were programme notes that provided necessary explanations, without which "Falstaff" would be a meaningless and bewildering phantasmagoria of tones. Besides this, Mr. Damrosch gave a little address before he conducted the composition, expounding its purport, and playing on the piano some of the most important themes.

"DER ROSENKAVALIER"

First Performance in America, Dec. 9, 1913.

ICHARD STRAUSS'S "comedy for music" in three acts, "Der Rosenkavalier," after much preliminary trumpeting in Germany and a couple of years of success there, has reached America. It was produced for the first time in this country at the Metropolitan Opera House on December 9. The production was a superb one in every respect of a very difficult work.

Some of Strauss's admirers have wished to find in this an opera of "the Figaro type." It deals, to be sure, with a double set of amorous intrigues of the kind native to the eighteenth century comedy, but there is much in its form and substance that makes it seem of a type much nearer our own time. Strauss has not taken us very far "back to Mozart." There are passages in it of great beauty and felicity, passages teeming with life and bubbling with humor, the great skill in technique to be expected of its composer, an inventiveness that devotes itself more to means than to substance, an unceasing ingenuity in elaborating details.

But the whole impression is of a slight though complicated action overweighted with an excess of these details, overcharged in places with heaviness, delayed by too circumstantial a treatment.

"Der Rosenkavalier" bears the signature of Strauss on every page. It is unmistakably his. Strauss has small sense of proportion, and there are places enough in "Der Rosenkavalier" where he uses all the batteries of his orchestra to pile up the fracas of a comic situation till it might be the announcement of the Judgment Day. On the other hand, he has written passages of the most exquisite and delicate orchestration, new in timbres and poetically suggestive of the emotional situation. One notable feature of the work is his humane treatment of the human voice, through a more vocal style than he chose to adopt in "Salome" or in "Elektra," where the voice is deliberately choked beneath the weight of the orchestra.

This music is not his most distinguished in invention, his most fortunate in ideas. There are themes in this opera that have the tang of the most characteristic earlier Straussian flavor. But of the 118 that the official analyst finds, many are incredibly poor,

little more than fortuitous successions of notes. Strauss seems too easily satisfied with what first occurs to him; seems no longer to sift and criticize. All his ideas appear to him good—or good enough—and he relies more and more on his technique in combination and development and orchestration to make it all seem worth while.

With the purpose, evidently, of making something popular and gay and of giving a local color to his work, he has betaken himself to the Viennese waltz, which he has made the one most conspicuous feature of the opera. The score is thickly sown with waltzes and waltz motives in greater or less length and completeness of statement, in bits and fragments and in whole periods. Nobody, probably, will quarrel seriously with the anachronism involved in this; for the Viennese waltz is the product of a later time than that of "Der Rosenkavalier." A more serious objection lies in the lack of distinction that afflicts a good many of them.

A characteristic of this music is its propulsive force and animation. Whatever else may be found in it, there are life and action, the incessant variety of form, rhythms, harmonic daring that are now so well known in Strauss's music. He has endeavored to write in many places in the "conversation style," that shall give a light and characteristic expression of the comedy in the higher vein. He has succeeded best in this in the first act. There are long stretches where even the best of diction and expressive declamation cannot be understood. In such a comedy this is serious. So much depends on understanding of the lines that a failure to understand almost inevitably brings tedium. Even a Strauss cannot make music expressive enough to tell the listener what he cannot understand through words.

There are fine qualities about Von Hofmannthal's libretto. And yet it is not quite the libretto that such a poet would be expected to write for the foremost of contemporaneous German composers. It disappoints in some features of its fundamental design, and in some of the details and devices by which the librettist has sought his effects. He has not disdained to come down to the level of farce, in some of its most commonplace and familiar features, to use means that have long been the common property of playwrights in devising

and resolving comic situations. The length of some of his scenes is too great. Cuts have been made, and it would be better if they were more numerous and uncompromising, for weariness and a feeling of anti-climax in certain places where they are most undesirable would have been avoided.

The first act is the finest of the three in its texture. Here the spirit is of dramatic emotion, where the two lovers are engaged, shifting to one of comedy with the coming and conversation of Baron Ochs, and his love-making to the supposed serving-maid, then the thronging of the parasites at the Princess's "lever," in which the life and bustle and movement are skillfully expressed in music. The Princess's soliloquy at the end is poetically conceived, and is, in fact, one of the most beautiful passages of the opera; a monologue of mournful cadence, shapely and expressive in melodic outline, delicately supported by subtly refined orchestration. The second act opens brilliantly. The entrance of the Rosenkavalier bearing the silver rose, and his first interview with Sophie, is of magical beauty. The purity of the vocal writing here, the supple inflections, the delicate interlacing of the two voices, the strange bitter-sweet harmonies of the "rose theme" in the clear, frosty tones of the celesta above the thin transparency of a shimmering orchestration, are wholly new effects.

There is apt characterization in the first moments of Baron Ochs's visit, his offensive attentions to his fiancée, the resentment of the newly enamored Octavian, and the rapturous love-making of the couple; but then come the commonplaces of burlesque after the hasty duel and the irruption of servants. Here and in the third act these broad strokes leave little room for anything else till the very end. They depend largely upon ancient, well-worn and crassly obvious theatrical tricks to help on the action, burdensome in their length and the noise and discord of their musical illustration. Worse even is the fact that they are not really funny, appealing only to an elementary taste in comedy. The humor and the by-play are heavily Teutonic. And as for the purely conventional entrance of Sophie, and still more of the Princess, into the supper room of the inn after the fracas is over—what are they doing in that galley? where did they come from, and why do they come, unless to give von Hofmannthal a convenient ending of his piece with

the Princess's blessing and the embraces of the young lovers?

At any rate, the librettist gives the composer another opportunity for one of his most successful passages, the trio for women's voices sung by the Princess, Octavian and Sophie, as this act approaches its end. Here is a sincere attempt at fluent, sustained and euphonious vocal writing that is purely musical and makes its effect as such. It leaves the listener with the most agreeable flavor that the opera has produced upon the musical palate, that is only enhanced by the little duet immediately following, between the two lovers, as they leave the stage in tender embraces. This is of that folk-song simplicity that the shrewd Strauss so well knows how to bring in at the right moment. And the same spirit rings down the curtain on the quaint touch that brings the little turbaned Moorish servant in with a candle to seek for a dropped handkerchief, which he carries out waving in triumph. Nothing becomes the opera better than these closing scenes.

Von Hofmannthal's personages are delineated with skill. Strauss has not quite gone hand in hand with him in giving them consistent and continuing musical characterization; and yet there are assuredly not lacking skillful touches of this sort. There is real charm in the figure of the Princess, approaching her matronly years, but still a passionate mistress in the first act; but her change of attitude in the third is assumed rather than explained or shown. The boy Octavian, of juvenile devotion and burning ardor, jealous in the first act, is very easily fired with a new love in the second, before the dramatist has really allowed him a chance to be off with the old, and with no hint of any intermediate psychological processes. The innocent and ingenuous Sophie is alone blameless in this history; but she is not lacking in allurements and individuality. Baron Ochs von Lerchenau is more the principal character than the Rosenkavalier himself; a Boeotian profligate, a satyr, and a pretty heavy one; a conventional figure easily turned to burlesque; but he has reality and robustness.

The cast is superb in many points and inadequate in none. Foremost among the singers who take part in this performance is Miss Margaret Ober, the representative of Octavian, the Rosenkavalier. A more brilliant

piece of work has not been enjoyed here for a long time. The fire, vivacity and youthful ardor, the mischievous comic spirit of her acting, the adroitness with which she carries off the somewhat difficult task of a young woman representing a young man disguised as a young woman, are wholly delightful. She engages all the sympathies of her listeners at once and keeps them for the Rosenkavalier through the whole opera. Also wholly admirable is Miss Frieda Hempel's impersonation of the Princess, an impersonation fully denoting all the nuances of the character as the poet has shown it, and expressing them with passion that yields to gentle melancholy most befittingly; and her bearing has then great repose and dignity.

Mr. Goritz, of course, represents the Falstaffian Baron with a deal of comic power. He is heavy in it, but necessarily so; he is the Austrian equivalent of an eighteenth century country squire. There is much charm in the appearance of Miss Case as Sophie.

Of the details of the performance, too much praise can hardly be spoken. It showed at every point the most careful and intelligent preparation, and a full appreciation of the spirit and the demands of the work.

"L'AMORE DEI TRE RE"

First performance in America January 2, 1914

QUITE unheralded by proclamations of European fame, a new opera, by an unknown Italian composer, was presented for the first time in the United States at the Metropolitan Opera House on January 2, producing a deep impression upon lovers of dramatic music, wholly unprepared for such a sensation. The opera was "L'Amore dei Tre Re," the composer Italo Montemezzi. There was every evidence that both the work itself and the performance had been received with marked favor.

Probably very few, even, of those who follow the course of musical history in the making had an intimation of the existence of the new opera before it appeared in the announcements of the Metropolitan Opera House; or knew more than the name of the composer. Yet the work disclosed its maker as already a master, of a power and originality rare in this present age of music. It disclosed, too, a true gift of musical creativeness, an in-

stinctive feeling for the stage and an unusual command of the resources of the lyric drama in dramatic construction as well as in purely musical technique, the upbuilding of a musical fabric, the art of writing for the orchestra and for the voice.

Montemezzi is still young, and his fame has not yet penetrated beyond the Alps. The author of the libretto, Sem Benelli, is also a young man, and though he is regarded as one of the most promising of Italian dramatists, his name, too, is little known outside of Italy, except to students of Italian literature. In Italy, indeed, his admirers speak his name with that of d'Annunzio.

The libretto is a work of literary art, a deeply felt exposition of conflicting passions, of the fate that entangles a royal lover and a princess betrothed to another of an alien race, of the emotional struggle in which her love finally overcomes an imposed duty, and the tragic outcome of an old father's jealous suspicions, and his revenge, which finally kills not only the guilty pair, but also the son whose interests he had thought to guard. It is a tragedy of emotions, wrought with insight into the deeper springs of human conduct, rather than of action. The verse is cast in a finely poetic diction, and of its kind this text is one of unusual distinction as an operatic libretto.

There are many qualities in this book to tempt a musician of poetic impulses and imagination, and in setting it Montemezzi has shown himself to be such a musician. His music is well adapted to the expression of what the poet offers him. He is unusually self-contained in his inspiration, deriving little from his predecessors. It is rare to come upon one whose artistic lineage is so difficult to trace. He has escaped from the pervading influence of Puccini and of his artistic forbear Ponchielli that has so dominated the more recent operatic production of Italy. There is as little as may be of Wagner in this score—little of direct suggestion, little but what is in the general musical atmosphere of the modern world and from which none may hope to escape entirely. There is little of Verdi, unless some may find a fleeting turn of phrase, a harmonic connection, such as might lead the listener back to "Otello." Nor is there more than a trace of what is generally accounted the influence of modern France. And the

music gives the impression of freshness and modernity, in the composer's own way.

Montemezzi's score is not thematic in the sense in which Wagner's are and those of his followers. The orchestra has a preponderating part in the musical substance and the dramatic exposition, but there are only a comparatively few recurrent or reminiscent themes, and the score is written freely rather than by incessant utilization and combination of such themes. Montemezzi makes frequent use of short melodic figures repeated in the manner called "ostinato," often as a sort of accompaniment, and thereby gains a sort of plangent intensity of expression. There are a few, but only a few, touches of musical realism, as the agitated figure of pizzicatos in triplets suggesting the uncertain steps of the old blind King, and the rushing figure denoting the cavalcade with which Archibaldo invaded Italy, as he tells it, and again that other cavalcade with which Manfredo is about to depart in the second act. Otherwise the music is a constant interpreter of emotions, the exponent of moods, and has little concern with externals.

Montemezzi is a master of orchestration. The music is finely scored, richly colored with the intuitive sense of one who sees varied emotional expression in varying orchestral timbres. It is full, but not overcharged, and has a transparency that is grateful to the singers. And one of its admirable qualities is the sympathy with which it is composed for them. The vocal parts are in the manner of arioso, shapely and melodious, often with a superb sweep of line and breadth of phrase, finely modeled for declamation in the most musical sense, which is heightened and intensified speech.

The climax and culmination of the opera is this second act, when Manfredo, going to the wars, takes leave of Fiora and her "secret grief"; when his tender gentleness of love overcomes her coldness into a kind of compassion, and when Avito then steals in, longing and pleading for her love. She waves her promised farewell to Manfredo from the battlement with the scarf he has sent her; but her hand fails her and falls heavy, her head drops, as Avito continues his importunities, kissing her robe, clinging to her knees; and she is conquered and yields to him. The composer has found for this poignant play of emotional

forces music deeply expressive, first, of the elegiac tenderness and knightly consideration of Manfredo's leave-taking, of Fiora's heavy-hearted waving of the scarf; then of the mounting passion of Avito's appeal, in music of burning eloquence kindling the desolation of Fiora's soul finally to an answering flame of rapture.

Hardly less moving is the last act. Effects of exquisite contrast and impressive solemnity are gained by the use of the funeral choir in the distance of the church, contrasted with the dolorous lamenting of the mourning throng around Fiora's bier in the crypt, the broken song of Avito and Manfredo as they successively enter and succumb to the poison placed on Fiora's lips by the old King; and finally the staggering blow that is dealt him as he gropes his way in to rejoice at the death of Avito, and stumbles upon his dying son, also fallen a victim to his trap.

The first hearing of this work prompts the opinion that it is one of the strongest and most original operatic productions that have come out of Italy since Verdi laid down his pen.

The performance of the new opera was notably fine. Its most conspicuous feature was the first appearance in the Metropolitan Opera House of Edoardo Ferrari-Fontana, who took the part of Avito, and who had sung the part in some of the earliest performances of it in Milan. He made an immediate success, not only by his fine and impassioned acting—acting of genuine tragic temperament and of finished skill—but still more on account of his remarkably beautiful tenor voice.

Miss Lucrezia Bori was the Fiora, and by her impersonation added measurably to the esteem in which she is held here. Her voice has never sounded more beautiful. She also disclosed unexpected power in the enactment of tragedy. Her impersonation of Fiora was sympathetic and convincing, suffused with tender grace and sadness. There was a dominating power in the way Mr. Didur enacted the blind King Archibaldo, a conception of the part wholly appropriate. Mr. Amato was one of the mainstays of the performance as Manfredo, in which he was nobly dignified and tender, singing and acting with much skill. It is a part that he may well count among his most excellent.

The playing under Mr. Toscanini's direction was extremely fine. The orchestra does

not often sound more beautiful in tone or more dramatically potent than he made it sound; and the choruses in the last act, especially the hymning of the distant choir, were exquisitely sung.

A Calendar of Concerts

JANUARY

- 16—Philharmonic Society, Mischa Elman, soloist, afternoon, Carnegie Hall.
- 17—Symphony concert for Young People, afternoon, Carnegie Hall.
- 16—Symphony Society of New York, afternoon, Æolian Hall.
- 17—Violin recital, Vera Barstow, afternoon, Æolian Hall.
- 17—Song recital, Leo Slezak, evening, Æolian Hall.
- 18—Joint recital by Alice Nielsen, soprano, and Jean Gerardy, 'cellist, afternoon, Carnegie Hall.
- 18—Symphony Society of New York, afternoon, Æolian Hall.
- 19—Song recital, Lillian Wiesike, afternoon, Æolian Hall.
- 19—Annual Burns Concert of the New York Scottish Society, evening, Æolian Hall.
- 20—McDowell Chorus of the Schola Cantorum, evening, Carnegie Hall.
- 20—Margulies Trio, evening, Æolian Hall.
- 21—Joint recital, Harold Bauer and Jacques Thibaud, afternoon, Æolian Hall.
- 21—Concert of the Singers Club of New York, evening, Æolian Hall.
- 21—Philadelphia Orchestra, Alma Gluck, soloist, afternoon, Carnegie Hall.
- 22—Philharmonic Society, Carl Flesch, soloist, evening, Carnegie Hall.
- 22—Piano recital, Michael von Zadora, afternoon, Æolian Hall.
- 23—Joint recital, Adele Katz, pianist, and Ella Courts, soprano, evening, Æolian Hall.
- 23—Philharmonic Society, Carl Flesch, soloist, afternoon, Carnegie Hall.
- 24—Concert by Thomas Egan, Irish tenor, and assisting company under the auspices of the Gaelic Society, evening, Æolian Hall.
- 24—Philharmonic Society, Kitty Cheatham, soloist, afternoon, Carnegie Hall.

- 25—Symphony Society of New York, afternoon, Æolian Hall.
- 25—Song recital, Inga Orner, evening, Æolian Hall.
- 25—Philharmonic Society, Gerardy, soloist, afternoon, Carnegie Hall.
- 26—Flonzaley Quartet, evening, Æolian Hall.
- 27—Philharmonic Ensemble, afternoon, Æolian Hall.
- 27—Piano recital, Master Manolito Funes, evening, Æolian Hall.
- 27—Song recital by Mme. Schumann-Heink, afternoon, Carnegie Hall.
- 28—Violin recital, Jacques Kasner, evening, Æolian Hall.
- 30—Symphony Society of New York, afternoon, Æolian Hall.
- 31—Piano recital, Carl Faelten, morning, Æolian Hall.

FEBRUARY

- 1—Symphony Society of New York, afternoon, Æolian Hall.
- 3—Mendelssohn Glee Club, evening, Æolian Hall.
- 4—Song recital, Salvatore Giordano, evening, Æolian Hall.
- 5—Song recital, Gina Ciaparelli-Viafora, evening, Æolian Hall.
- 8—Symphony Society of New York, afternoon, Æolian Hall.
- 8—Benefit concert of the Italian Educational League, evening, Æolian Hall.
- 9—Institute of Musical Art, evening, Æolian Hall.
- 10—Song recital, William Hinshaw, afternoon, Æolian Hall.
- 10—Kneisel Quartet, evening, Æolian Hall.
- 13—Symphony Society of New York, afternoon, Æolian Hall.
- 13—Maggie Teyte and Modern Music Society, evening, Æolian Hall.
- 14—Piano recital, Leopold Godowsky, afternoon, Æolian Hall.
- 15—Symphony Society of New York, afternoon, Æolian Hall.

Mr. C. H. Moody has been holding forth on the subject of the Anthem. We agree with him when he says that there are many unworthy specimens, and that more care is needed in selection. Mr. Moody must not complain, however, if we fail to follow him in some of his historical and other conclusions. For example, when he says that "the Commonwealth caused a calamitous interruption in the magnificent advance of our church music," he is express-

ing a popular opinion rather than a historical fact. The decline was already well on its way, for the very good reason that the supply of great composers had for the time ceased. As Parry points out in his "Summary of Musical History," the last great representative of the choral epoch in Europe died in the very week Charles married Henrietta Maria. Again, so far from "the degrading influences of Charles II's innovations" being "fortunately counteracted by the efforts of Pelham Humfrey to bring the anthem of that period into line with the old traditions," that talented youth was sent to France in order to learn a style more to the taste of the Merry Monarch than "the old traditions." Mr. Moody objects to the "extreme modern productions of composers who are departing from the best English traditions, and following in the wake of Wagner and Debussy." The lecturer, however, is so enthusiastic in his praise of the "religious atmosphere" of "Parsifal," and so convinced as to its fitness for cathedral performance, that one fails to see how following in the wake of its composer can lead to anything but good results. As a matter of fact, however, we do not agree that English anthem writers of the present day are doing anything of the sort. A man may make use of modern harmonic resources without necessarily being an imitator of Wagner. Even so, one may venture to toy with the whole-tone scale without thereby declaring himself a Debussyste. If not, there were Debussytes long before that composer was born. The anthem showing his influence, however, has yet to come our way. "Until composers are imbued with the spirit of worship, there will always be something lacking in their compositions," says Mr. Moody, and we agree, feeling that we are now able to account for the "religious atmosphere" in the "Parsifal" of the pious, *devoté* Wagner. "Clergy and amateur organists should be wary of accepting an anthem merely because it appeared in a respectable musical journal." Anthems appear in musical journals merely as specimens, like unto the sample of tea or soap left by the grocer on the householder. As well may one say, "housekeepers should be wary of purchasing goods merely because of the sample left by a respectable grocer." We give householders, clergy and organists alike credit for being able to judge from the sample whether the goods are the kind they need. The free provision for such samples does away with the necessity for "buying a pig in a poke," and the more "respectable" the source, the less the risk of inferior goods. Considerable discussion, we learn, followed the reading of the paper. This is as it should be.—*London Musical Times*.

Among the novelties to be produced here are: "Don Giovanni's Last Adventure," by Franz Crämer; a ballet by Max Reger, Dr. Neitzel's LEIPZIG "Barbarina"; "Acté," by the Spanish composer, Joan Manén, and a monodram by Arnold Schönberg, entitled "Waiting."

* * *

The Society of Russian Composers and Musicians has awarded for the year 1913 the following prizes **ST.** out of the funds bequeathed by the late **PETERS-** publisher Bélaier: 750 roubles to Sergei Vassilenks for a tone-poem, "Hercus Nocturnus"; 600 to Michael Gméssin for his lyric poem in the honor of the painter Vroobel; and 300 to Nicholas Tcherepnin for a set of piano pieces.

A jubilee-festival will be given this month in honor of Anatol Liador, to commemorate the thirtieth year of his activity as a teacher at the Imperial School of Music. Liador, a comrade of Balakirev and Rimsky Korsakov, is a minor poet of the Russian school, but one whose chaste and poetic music is deservedly held in high esteem. He was born in 1855.

Foreign Notes

The famous Russian author, Maxim Gorki, has written a dramatic poem in one act entitled "Radda," which is set to music by M. E. de Béhault. The first performance of that work—which is to mark the first appearance of a text by Gorki on the lyric stage—is to take place here during the winter season.

The Swiss composer, Gustave Doret, is writing a new "Wilhelm Tell." The undertaking is certainly less beset with dangers than that of writing a new "Tristan"—which had tempted, it is said, Claude Debussy.

M. Doret is one of the best composers of his country. He lives in France, and has been to a degree influenced by the French school. A work of his, "les Armaillis," was produced, not without success, at the Paris Opéra Comique.

It is very unfrequently that a lyric work of importance is created here. But our theatre will give this season, the first performance of "Radda," a lyric drama in one act.

Baron Bauffly, who has in charge the management of the Royal Theatres, has declared that he was compelled to spend 50,000 Kronen yearly in "subsidies to the press." The musical critics of Budapest are preparing to sue him for libel.

The Wiener-Tonkünstler orchestra has given five concerts here, one of which was devoted to the music of the Hungarian composer Siklos.

M. Victor Buffin's lyric play, "Kaatje," has been revived with success at the Theatre de la Monnaie. Eugène Ysaye has been appointed chapel-master of the court.

A new concert-hall is shortly to be erected in our city.

Prince Friedrich Wilhelm, of Prussia, who had granted his patronage in favor of the sixth Bach Festival at Breslau, has accepted to become one of the administrators of the New Bach Society of Leipzig.

Felix Weingärtner has completed a one-act opera, "Cain and Abel," which is to be performed at Darmstadt next spring.

The firm W. Engelmann has brought out a facsimile edition of a little known sketch book of Beethoven's, which contains not only the rough draft of the Diabelli Variations, but also many motives and passages for the Choral Symphony, all in very sketchy form. This book belongs to the family of the Belgian violinist, Alexandre Artot.

M. Ignaz Waghalter's opera, "Mandragola," is to be played at the *Deutsches Opernhaus* in January.

Gluck's "Iphigénie en Tauride," revised and edited by Richard Strauss, will shortly be produced at the Royal Opera.

The *Berliner-Liedertafel*, one of our best choral societies, is preparing for a concert tour through Egypt.

Eugène d'Albert is writing an opera whose subject consists of episodes of life in the famous French "légion étrangère." Considering recent events, the least that may be said of the choice is that it is sensational. And lively incidents are to be expected when the work will be produced, at the Charlottenburg opera house.

Engelbert Humperdinck's new work, "die Marktenderin" (The Sutler), recently produced at the Royal Opera, will be noticed in our next issue.

Emperor Wilhelm II has examined the various plans for the erection of the new opera-house. That submitted by Herr Hoffman was adopted, and the emperor expressed the desire that the construction should speedily be started.

The Mozart-Stiftung has celebrated on November 30 the seventy-fifth anniversary of its foundation. **FRANK-** It has distributed over \$60,000 in subsidies to young composers and artists. **FORT AM** Among those whom it has contributed to help during the first stages of their career are Max Bruch, Humperdinck, Ludwig Thuille and many others who have since acquired fame.

Among the papers of the late Felix Mottl has been found the original manuscript of Wagner's early score "die Hochzeit" (the Wedding). That score had formerly belonged to a British music-lover, by whom it had been sold to Mottl. It bears the date March, 1833.

At the Opera has been produced a one-act lyric drama, "The Shulamite," by the Danish composer, Paul von Klenau. The music, poetic and replete with feeling, is skillfully written; and the production has been thoroughly successful.

Vincent d'Indy's "Fervaa!" has been given with success at the Grand Théâtre. The title part was filled by M. Verdier, whom Mme. Catalan supported as Guilhen. The manager, M. Gaston Beyle, appeared as the high-priest, Azfagard.

The much advertised lyric play by d'Annunzio and Mascagni has been produced at La Scala with great success. The audience, among which were Puccini, Giordano, Franchetti and many other well-known composers, cheered both authors repeatedly. The principal parts were impersonated by Signora Poli-Rondaccio, Signora Garibaldi, the tenor Lazzaro and Signor Galleffi; Mascagni conducting.

The composer, Luigi Mapelli, has died at the age of fifty-six. He was a professor at the Conservatoire; and his religious music was held in great esteem.

The Minister of Fine Arts has created two prizes, of 3,000 and 2,000 lire respectively, for symphonic music by Italian composers. The works of the laureates will be produced at the concerts of the Augusteum.

The Opera competition of the City of Rome has just been closed; fifty-five composers took part in it. The prize was won by the young Venetian composer, Francesco Malipiero, whose opera "Canossa" illustrates the triumph of Pope Gregorio the VIIth over the German emperor, Henry the IVth.

Weber's "Obéron" has been given with Gustav Mahler's emendations. Weber is sharing the fate of Gluck (see our Berlin correspondence); and there is no doubt that as a great deal can be done in that line, we may shortly have to record more improvements of classical masterpieces.

Gustav Mahler, one will remember, is the author of a revised scoring of Beethoven's symphonies, by which no doubt satisfaction is given to the younger critics, whose objections to Beethoven's original scoring have been recorded in this column.

Facts, Rumors and Remarks

The Society of the Friends of Music, which might be described as the Society Friends of Music, has given two concerts this season, the first on December 7, when the Kneisel Quartet was the principal attraction, and the second on January 4, when Arthur Whiting and the University Quartet appeared. In the advance circular the purpose of the Society is stated "to fill a rather unusual plan in the musical world; it aims to bring the composer, the artist and the lover of music into closer relations." We hope this admirable purpose will be fulfilled, but giving concerts is hardly unusual, and by competing with the regular musical attractions we fear the Society will make enemies, not friends. Why not try some other form of entertainment? Why should not the Friends band themselves together and attend in a body the various recitals given by artists struggling for recognition?

* * *

The singing of English folk-songs grows more and more popular, and much credit is due to the Misses Fuller, of Dorset, England, who are now touring in America. At a recent performance in the Toy Theatre of Boston the Misses Fuller gave an almost entirely new programme, and it is interesting to read the *Transcript's* critic's comment:

"Careful listening detected in Saturday afternoon's programme not a single ritard or pause in the exact rhythm, save for the final cadences, and for two or three places where the taking of breath made it necessary. In keeping the rhythm regular the Misses Fuller do what most folk-singers do to some degree, only they do it thoroughly. In regular, rhythmic songs, such as those of which Saturday's programme was entirely composed, there is nothing to occasion a pause except a self-conscious effort on the part of the singers. Self-consciousness was entirely lacking in the earliest singers of folk-songs. Hence the feeling of the rhythm would be kept as exact as the singer's musical sense could make it. But there are nowadays few trained singers who dare risk a folk-song in its natural state, without emotionalization or "expression." The fact that the Misses Fuller dared do it proves their faith in their songs, and this faith becomes contagious."

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The article on Church Music and the Gregorian System by Wallace Goodrich, published in the November issue of THE NEW MUSIC REVIEW, was taken by permission from the Book of Proceedings of the Music Teachers' National Association for 1912, published by the Association. The acknowledgment was, we regret, omitted.

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The *Musical Times* (London) for January contains an interesting article by Ernest Newman on Arnold Schönberg's "Gurre-Lieder." Referring to the performance of "Five Orchestral Pieces" by the same composer, Mr. Newman says:

"I shall always remember that occasion as the only one in my life on which I have been utterly baffled by unfamiliar music—not merely left with the impression that some of it was bad music, but with the doubt as to whether it was music at all. People who were not there for that historic half-hour, but who have tried to make something of the 'Three Clavier Pieces' and failed, will have a faint idea of how the audience felt. But writing after the performance of the 'Five Orchestral Pieces,' and with some knowledge of other things of Schönberg, I

ventured to say that he was a much better composer than you might think from his music."

Mr. Newman is apparently convinced of the sincerity of the composer, and insists upon the absolute sanity of the mind that is revealed in the *Gurre-Lieder*; he also points out that Schönberg's style cannot have been developed from Strauss, as the work in question was written three years before the "Symphonica Domestica," and six years before "Salome." He concludes with saying:

"But I say confidently that here is some of the very finest music of our generation, the work of a brain that is capable both of jeweled detail and of a mighty span of conception. It will surely make friends for Schönberg wherever it is known."

* * *

Elgar's tone-poem "Falstaff," which was brought out at Leeds on October 2, 1913, has been performed nine times. Helsingfors, Moscow, Vienna and New York are responsible for four performances. The second symphony of the same composer has been performed twenty-seven times in this country and abroad. The latest we know of is the performance announced to be given at Rome on January 25. Has any other recent symphonic work of any composer of any nationality been performed so often?

* * *

The Competition for the \$10,000 prize offered by the National Federation of Musical Clubs for the best opera submitted by composers of the United States will close August 1, 1914. All contestants expecting to enter should notify Mrs. Jason Walker, 116 South Michigan Avenue, Chicago, Ill., from whom particulars can be obtained. Scores are to be sent to the Illinois Trust Safety Deposit Company, Chicago.

* * *

The Flonzaley Quartet will play the much-discussed Schoenberg Quartet in D minor at its subscription concert in Æolian Hall, Monday evening, January 26. The Quartet's subscribers were given an opportunity to hear the work lately at a private performance in the Cort Theatre, and it aroused marked interest. In addition to the Schoenberg work—which lasts an hour without a break—the Flonzaleys will play two classical compositions.

* * *

On December 13, in the Plaza Hotel ballroom, New York, Mrs. Bertha H. Force, assisted by David and Clara Mannes, rendered the following programme of song recital: "Sonata," in C minor, Op. 45, Grieg; "Provençalische Lied," Schumann; "Minnelied," Brahms; "Die Mainacht," Brahms; "Mädchen mit dem rothen Mündchen," Franz; "Er ist gekommen," Franz; "Aria for Violin Alone," Bach; "En Bateau," Debussy; "Intermezzo," Brahms; "Old Vienna Waltzes," Kreisler; "Verborgenheit," Wolf; "Zueignung," Strauss; "Aus den Himmels Augen," Reger; "The Maiden and the Butterfly," Chadwick; "Love in May," Parker; "Ring Out, Wild Bells," Gounod.

* * *

The first of Mr. Harold Bauer's Criticism Classes and Recitals at the Institute of Musical Art took place on December 22 and 23. On the former date Mr. Bauer played the following programme: "Chromatic Fantasie and Fugue," Bach; "Sonata," Op. 78, Adagio cantabile, Allegro ma non troppo, Allegro Assai, Beethoven; "Carnaval," Schumann; "Barcarolle," F# major, Op. 60, Chopin; "Scherzo," C# minor, Op. 39, Chopin. On Tuesday morning, December 23, a number of advanced students had an opportunity to play for Mr. Bauer and to receive such comment and criticism as he found appropriate. Mr. Bauer has been in full sympathy with the plans and objects of the Institute of Musical Art ever since its first inception, and he will be welcomed by teachers and students not only as a competent critic, but also as a valued friend.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

TWO months ago we referred to the unrest in the English Church over the present condition of ecclesiastical music. This feeling of uneasiness in Anglican circles reflects something more than dissatisfaction expressed casually, here and there, over music that pleases or offends, according to its mere tunefulness, or unattractiveness, as the case may be. It shows, in our opinion, the deep interest taken by the English people in the *general* welfare of the music of the Established Church. And coupled with this there is, necessarily, the feeling that the value of church music must be estimated solely by its power to incite religious fervor. The correspondence that has lately appeared in the columns of the *London Morning Post* (we could mention many other journals) reveals this widespread interest. We can hardly refrain from holding up for contrast the comparative apathy shown in this country to the cause of ecclesiastical music. In fact, at the Diocesan Conventions of the Episcopal Church music is the one topic that is left severely alone. In England papers are read on musical subjects by distinguished musicians, clerical and lay, at various convocations and public gatherings. The Cathedral organists, in particular, are more or less actively engaged in speaking publicly on musical questions of importance.

At the General Convention recently held in New York, what was said on the subject of music? Was there any discussion worthy of note? And what was done with reference to the new Hymnal that has been so much talked about for the past two years?

The American Branch of the Anglican Communion seems to be, as compared with its fountain head, in a profound state of musical anæsthesia.

THE "Reform of Music" has now become a sort of battle cry on the other side. It has led to all sorts of theories and suggestions—some of an impractical nature—but it is, neverthe-

less, bound to be of general benefit. It is everywhere in evidence, and is constantly growing in influence. We cite, for example, the Lincoln diocesan conference. The Dean of Lincoln declared that he and his chapter were determined to have no more musical festivals which would involve turning the Cathedral into a concert hall. The Bishop of Lincoln expressed himself as profoundly dissatisfied with the music in churches, but thought, "with proper guidance," it could be transformed and made what it ought to be in a few years. One of the speakers expressed a wish that the authorities of the Church would take some steps to introduce system into the present disordered condition of singing and chanting in churches.

Two days later, according to the *Lincoln Minister Gazette*, the Precentor of the Cathedral, Canon Wakeford, received a letter from the Bishop of Salisbury (who is Precentor of the Province of Canterbury), proposing a conference of the Precentors of all the Cathedrals to consider this very question of systemization. The Bishop of Salisbury holds the ancient office of Precentor of the Province because he is the successor of St. Osmund, who, in 1085, put the service of the English Church in order, and established that liturgical form upon which our present Prayer Book is founded.

The suggestions covered by the correspondents of the *Morning Post* are so numerous that we can only deal with them briefly. Mr. Francis E. Barrett expresses his impatience with those who overestimate the importance of the music of the Palestrina period. Present-day wants cannot be supplied by ignoring the best compositions of the various periods down to the present time. He thinks that Mr. Royle Shore goes too far in his wholesale denunciation of music of the modern type. He would have a Church Music Board, working under the direct control of the head of the Church, by means of a body of musicians—not necessarily large—specially qualified for their task. They should draw up a series of collections of music for the use of the Church. It should be of all types, from that suitable for simple village singers to the highly efficient choir of professionals. This control of church music would ensure the elimination of the undesirable. The work of the controlling body could be made more effective by a system of visiting

musicians to advise, not order, by means of sympathetic supervision. Thus something approaching co-ordination would be secured without the stultifying effect of a return to the style of a past age, and without the possibility, on the other hand, of the worshipper being compelled to think from the music he hears that he is in a theatre, not a church.

Mr. S. Royle Shore would have far greater attention paid to the earlier music. He says:

"The anthem has not fared quite as badly as the other forms, but things are hardly satisfactory. Of the ante-Rebellion period some seven hundred and seventy anthems at least are known to exist or to have existed. One famous composer left no less than one hundred and five behind him, but not one of these has any place on any cathedral list. Other instances of neglect almost as striking could be given. Of the seven hundred and seventy, hardly more than twenty can be said to be generally known."

Mr. Shore takes rather a hopeful view of the situation. He maintains that the Church is awakening to a sense of her responsibilities in the matter of her music, and he trusts "she may not return to her slumbers."

Dr. Hadow would admit music of all periods, "provided it attains the requisite standard of reverence and dignity."

Mr. Benson, of Magdalen College, Cambridge, thinks the establishing of an advisory board would be a wise proceeding. He would, however, resent the appointment of any board with authoritative control. He does not favor a strict adoption of the Gregorian system, and is opposed to "an archaic and æsthetic revival."

The Rev. S. J. Childs Clark, Succentor of St. Paul's Cathedral, thinks that an advisory board might be of great use.

The editor of *Musical News*, in commenting upon the establishing of a Church Music Board, pertinently remarks:

"The proposal seems to ignore the cardinal fact that the Church of England embraces within its limits a most remarkable diversity of thought, High Church, Low Church, and Church in between. The parochial system, an *Imperium in imperio*, is an essential feature of our ecclesiastical life. Every church, provided it does not act contrary to the canons and the constitution, is practically a law unto itself, and no one, not even a bishop, can in-

terfere with it. Is it likely that a Church Music Board would succeed in imposing even a moderate amount of uniformity upon all churches, or would, indeed, succeed in anything but causing a vast amount of envy, hatred, malice and uncharitableness?"



HIS whole question of musical unrest in England is of importance to American musicians, because the same conditions exist here to a very large extent, and what is done in the Anglican Church, musically and otherwise, affects, sooner or later, the American Branch of that Church. We think that the wide discussion now going on is bound to bring forth good fruit, notwithstanding the complexity of the views expressed, and the difficulty of reducing them to their "lowest terms" of practical value.



HE "Barless Psalter," a full description of which has appeared in this paper, is rapidly gaining ground. We trust an American edition will soon be brought out. A prominent writer in the *Church Times* has advised the "scrapping" of all other psalters and the substitution of the Barless. An Exeter rector took the advice. He thus sums up the results:

"We tried the experiment here a short time ago, in this purely agricultural parish, and have been surprised and delighted at the result. Our choir boys are all the sons of farm laborers, and yet they very soon grasped the principle of the new psalter, and after a very little practice were able to use it quite correctly.

"It is a great relief to have got rid of the clatter of extra syllables at the ends of the verses, which our former book so frequently indulged in, and which I have somewhere seen described as 'the execution of a postman's knock' at the end of each verse.

"A further advantage is that the congregation have taken a keen interest in the new book, the simplicity of which, with its freedom from bar marks and clear type, strongly appeals to them. At a congregational practice which was held one Sunday night in place of a sermon, in order to introduce the new system of pointing, a large number of copies were disposed of (at a reduced price), and are now regularly used on Sundays. The excellent notes on the obscurities of the text also give

the congregation something helpful to read as they sit waiting for Divine service to begin."

A Yorkshire rector sings the praises of the new psalter in the *Guardian*. The only objection to it he finds in the fact that the selection of chants is left to the organist and choir-master. He would have a *suitable* chant printed at the head of every psalm. By this he means a style of chant that avoids the extremes furnished by many of the "tuneful Anglicans."

He says: "In all our chants it is absolutely imperative to have no high reciting notes, no sudden jumps and zigzags, and no wild tunes. These things inevitably lead to screaming and thumping, and we are sick to death of them. I do not believe that plainsong is the last and only word in chanting, but it certainly is the first word, and the sooner we go back to first principles the better. We need a list of the best simple, easy, narrative chants, whether single, double, triple, or quadruple. The time has come to combine the best of all the schools for the benefit of our congregations."

We cannot help joining in this growing chorus of satisfaction over the success of this new work. If an American edition is printed, the only improvement we can suggest is the enlargement of the type. Small type is not an advantage, excepting perhaps in the reduction in the bulk of the book.

WE have been asked to make some comment upon the service of the united six choirs at the Cathedral of St. John the Divine on the evening of the opening day of the General Convention. This service was fully and very favorably reported in the *Tribune* by Mr. Krehbiel, and in various other papers, including the *Churchman* and the *Living Church*.

A number of letters appeared in a prominent New York evening journal criticizing the service in a spirit that was captious, to say the least. In the opinion of many professional organists who were present on that occasion, and who communicated their views to the writer, the service was, without qualification, the finest, from a musical point of view, ever given by united male choirs in this city.

IN connection with this we would mention the Thirteenth Annual Festival of the Liverpool Church Choir Association, which was held in St. George's Hall, Liverpool, on Decem-

ber 4. There were no less than *twenty* choirs (!) represented. The works sung were Mendelssohn's *Christus*, the final chorus from Parry's "Judith," Parry's "Hear My Words, Ye People," Driffeld's anthem for men's voices, "The Lord is Gracious," and a setting of the *Magnificat* and *Nunc Dimittis*, by Mr. Samuel Lees, F.R.C.O., chosen by competition for special performance at this festival.

The solo boy, Master Edgerton, received marked commendation for his artistic singing; and, indeed, the whole festival was a pronounced success. We speak of this "*twenty-choir* festival" in connection with the six-choir service at St. John's Cathedral because we would emphasize the comparative rarity of such services in this country and their frequency in England. Nearly every Anglican diocese has its annual choir festival, and, in addition, there are in many of the large cities special festivals by combined choirs.

These occasions necessarily keep alive the general interest in ecclesiastical music. The lack of them in the United States is not a particularly healthy sign. It indicates a want of enthusiasm, and perhaps a spirit of unwillingness on the part of choirs, organists and choir-masters (and clergymen also) in working for a common end.

IN an article which appeared some time ago in this journal the attention of choir-masters and vocal teachers was called to the influence of prolonged rapid breathing. Two remarkable results follow such respiration—the ability to hold the breath for a very long period, and a peculiar stimulation of the vital forces, by which fatigue and drowsiness can be made to give place to bodily energy and mental activity. Voice trainers are continually studying breath control and all the "mysteries" connected with it. Physicians and physical culture experts are also interested in the various phenomena of "deep breathing." Yet we have never met with any scientific explanation of this extraordinary effect of rapid breathing continued vigorously for several minutes.

We expressed a wish, in the article referred to, that some of our medical friends would throw light on the subject, but the illumination failed to manifest itself. We also expressed surprise that so little was known about the matter, and intimated that the pearl divers of the Indian Ocean must have discov-

ered the secret long ago in the pursuit of their calling. For proof of the accuracy of our supposition we are indebted to the *National Geographic Magazine*. We read:

"The divers have learned by experience that they may increase the length of their submergence by making a number of deep, forced respiratory effects before taking the plunge. Most wonderful stories have been told and are still current regarding the length of time the divers can remain under water. The Arab divers wear nose-clasps of flexible horn attached to a cord around their neck, while the divers of other races simply compress their nostrils by hand during the descent. This practice can hardly make any difference in efficiency, and we must conclude that the expertness of the Arabs depends on an aptitude born of long experience. The most curious feature of many of the ancient and some of the modern accounts of the pearl fishery is the remarkable ability to remain under water ascribed to the Arabs and others, and it is noteworthy that this ability increases with the remoteness of the time. Perceval, whose 'Account of the Island of Ceylon' was published in London in 1803, said the usual time for the divers to remain submerged 'does not much exceed two minutes, yet there are instances known of divers who could remain four and even five minutes. The longest instance ever known was of a diver who came from Anjango in 1797, and who absolutely remained under water fully six minutes.' Le Beck, in his 'Asiatic Researches,' London, 1798, reports that he saw a diver remain down seven minutes."

These instances are all within the bounds of probability, and indeed strict veracity. The following accounts, however, draw heavily upon the imagination.

"Sir Philiberto Vernatti, in 1667, in response to a special inquiry of the Royal Society of London, reported that 'the greatest length of time that pearl divers in these parts (Ceylon) can continue under water is about a quarter of an hour.' The Dutch anatomist Diemerbroeck, in his *Anatomy of the Human Body* (1672), cites the case of a diver who, under his own observation, used to work under water for half an hour at a time. And Batuta, another man of science, writing of pearl divers in 1336, said that 'some remain

down an hour, others two hours, others less.'"

It may be argued that as voice trainers are chiefly concerned with inspiration and the control of tone emission during expiration, the holding of the breath for a space of five minutes or so is of no practical importance. Perhaps not. But all the phenomena of breathing are of interest to vocal teachers. There is, of course, a physiological reason why rapid deep breathing continued for a period of several minutes enables one to hold the breath for a long time and to shake off temporary bodily and mental fatigue. What that reason is we would like to learn from some expert physiologist—and particularly from one who is a subscriber to this journal.

IT would never do to allow this number of the REVIEW to go forth without our customary "growl" at the "Old Chant." The various service lists, which are issued in special form, musically and typographically, to emphasize Christmas Day, show that there has been little, if any, change in the unaccountable devotion to this singular nondescript composition. Its widespread use in displacing the musical settings to the *Gloria in Excelsis* that belong to complete communion services almost makes us despair of any immediate or future reform.

In another issue we hope to give a history of this curious chant (or, rather, a lack of history, for its origin is absolutely unknown), and an account of its extraordinary popularity in the so-called "Episcopal" Church. In the meantime, we register another vigorous protest against its use.

IT is stated that the organistship of St. Peter's, Eaton Square, has been offered to Mr. Charles Macpherson, of St. Paul's Cathedral. If this is true, the call has probably been declined. It would be rather difficult to tempt Mr. Macpherson away from the post he has held ever since the tragic death of his illustrious predecessor, Mr. William Hodge, in 1895. St. Peter's is widely known for its excellent music, and more especially for the "society weddings" that take place within its fashionable walls. But Ludgate Hill has counter-attractions that are not very difficult to see.



J. WARREN ANDREWS, A. G. O., WARDEN
GOTTFRIED H. FEDERLEIN, F. A. G. O., GEN. SEC.

S. LEWIS ELMER, A. A. G. O., SUB-WARDEN
VICTOR BAIER, A. G. O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1898

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

COUNCIL MEETING

A meeting of the Council was held at 90 Trinity Place on Monday, December 29, those present being Messrs. J. W. Andrews, Schlieder, Demarest, Day, Federlein, Norton, Keese, Wright, Brewer, Elmer and Hedden.

Mr. Day, chairman of the Public Meetings committee, reported that the usual New Year's Day luncheon would be held at the Hotel St. Andrew.

Mr. Elmer, chairman of the recital committee, announced that Mr. Wallace Goodrich, of Boston, would give a Guild recital at St. Thomas' Church on January 6.

The resignation of Mr. Charles Taylor Ives from the Council was accepted with regret, and Mr. Philip James was appointed in his place.

A nominating committee consisting of Mr. Demarest, chairman, and Messrs. Schlieder, Woodman, S. P. Warren and G. F. Morse was appointed to nominate General Officers for 1914-1915.

The following were elected Colleagues:

E. H. R. Flood.....	Birmingham, Ala.
Edward Scherubel.....	Eureka Springs, Ark.
William C. McCulloch.....	Portland, Ore.
Mrs. William S. Resinger.....	Utica, N. Y.
Miss Maude A. Vedder.....	Little Falls, N. Y.
Ray F. Pritchard.....	Utica, N. Y.
Miss Edna Stebbins.....	Ithaca, N. Y.
Miss Clara V. Drury.....	Utica, N. Y.
Mrs. Lucy F. Barratt.....	Los Angeles, Cal.
R. F. Tilton.....	San Francisco, Cal.
Miss Elvera Rose Gomes.....	San Francisco, Cal.
William Lester.....	Chicago, Ill.
Thomas L. Rickaby.....	Springfield, Ill.
F. R. Leigh.....	Chicago, Ill.
Miss Ruth E. Dyer.....	Sharon, Mass.
Walter G. Dawley.....	Providence, R. I.
Miss Violet Hernandez.....	Waltham, Mass.
Miss Bertha St. John Graves.....	Boston, Mass.

HEADQUARTERS

The first social meeting for the season was held on Monday afternoon, at the Church of the Divine Paternity. The subject for discussion was "Improvisation," and Mr. Frederick Schlieder was the principal speaker. He prefaced his remarks by saying that he believed that improvisation was possible for every one and that the popular idea that it came only as the result of a special gift was a fallacy. He then proceeded to analyze the materials from which music is made and from that went on to lay down a few general rules for the use of these materials in improvisation. His remarks were listened to with the closest attention by those present, and at the close a general and informal discussion took place. It was felt that the subject was much too large to be disposed of at one meeting, and the proposition of Warden Andrews that another meeting of the same character be held to continue the subject was received with enthusiasm. Mr. Schlieder promised to be present and to further elucidate his theories. It is to be hoped that as many as can do so will attend the next meeting as, aside from the very enjoyable social character of these meetings, it is planned to make them beneficial by considering various phases of music and the profession. The meetings will be quite informal and the discussions will be "free-for-all."

On New Year's Day, 1914, some fifty-four members of the Guild sat down to a luncheon in Hotel St. Andrew, Seventy-second Street and Broadway, Manhattan. The speaker for the afternoon was Professor Hamilton C. Macdougall, of Wellesley College, and he gave an interesting and instructive talk on "Exalting the Art of Music." The professor's remarks were of a serious nature well appreciated by those present. The speakers that followed might perhaps have well seconded his remarks, but as all present seemed in playful mood, stories and jokes, good cheer and a good time generally filled out the time for the rest of the afternoon.

GUILD EXAMINATIONS, 1914

The following letter has been sent to the Deans of all of the Chapters of the Guild:

NEW YORK, January 6, 1914.

MY DEAR DEAN: Being authorized by the Council of the Guild, the Examination Committee wishes to announce that it desires a considerable increase in the number of candidates for the F. A. G. O. and A. A. G. O. Certificates at our examinations this year.

I trust that you will bring the matter before the officials and all members of your Chapter, and that you will also endeavor to have appropriate notices published in newspapers and the musical periodicals in your vicinity; your local center should be mentioned. I will be very glad to do anything in my power which you may desire to have me undertake in this connection, and will furnish copies of the requirements whenever requested.

Please have two local examiners selected, as per by-law number 28, and kindly send their names.

Hoping for excellent results from this appeal, and that we may break all previous records, I remain,

Yours fraternally,

WARREN R. HEDDEN,

Chairman of the Examination Committee,
170 West 75th Street, New York City.

NEW ENGLAND CHAPTER

The first social meeting of the season of the New England Chapter was held December 17, at the rooms of the Harvard Musical Association.

There were between fifty and sixty acceptances. The occasion was one of the most successful in the history of our Chapter. The social side of the meeting was very marked in its demonstration of friendly and unembarrassed intercourse between members.

Mr. Henry M. Dunham read an able and interesting paper on "The Organ and Organ Literature and Orchestra and Their Relation and Development from the Seventeenth Century to the Present Time."

Mr. Benjamin L. Whelpley spoke urging a further and aggressive stand of the Chapter to bring the Guild more prominently before the public. He proposed as a means of doing this that two concerts be

given, the first one devoted largely to choral music—the best of the church—sung by a chorus of picked voices, very carefully trained; so carefully, in fact, as to compare with the work of the best choruses throughout the country, the organ to take a not too prominent part; two or three numbers as solos, and not used to accompany all the choruses. The second concert to bring the organ more prominently forward, but to have numbers with orchestral instruments, the whole to be on a plane so high, to be executed in a manner that will draw the attendance of the many who now go to opera, symphony, string quartet concerts and various recitals, piano and vocal, but who do not even know of the Guild as an organization, and will be worth the admission fee to be demanded therefor.

A free informal discussion ensued. The trend of all was favorable to the experiment.

Another proposal was to increase the number of social meetings and do away with the annual dinner. The outcome will probably be more social evenings and the annual dinner.

On December 11 the twenty-fifth organ recital was given by W. Lynwood Farnam at the Emmanuel Church, Boston. Programme as follows:

Concerto in C minor.....Handel
Choral Improvisations, Op. 65.....Sigfrid Karg-Elert
Prelude and Fugue, F minor.....Bach
Meditation, A major.....E. C. Baird
The Repose of the Holy Family (from the "Childhood of Christ").....Berlioz
Symphony No. VIII, in B.....Widor

NORTHERN OHIO CHAPTER

The biennial record of the Second Congregational Church Choir of Oberlin, Ohio, reports a remarkable list of works sung at the Sunday services. The choir numbers over 150 voices and is under the leadership of Professor Arthur Smith Kimball of the voice department of the Oberlin Conservatory of Music. Dr. George Whitfield Andrews, head of the organ department of Oberlin Conservatory and chairman of the Executive Committee of the Northern Ohio Chapter of the Guild, is the organist. Among other works on the list the choir have given in the past two years parts of the following oratorios and cantatas: Beethoven, "Mass," in D major; Brahms, "Requiem"; Dubois, "Seven Last Words"; Franck, "Beatitudes," "Psalm 150," "Redemption" (for the first time in America); Gade, "Holy Night"; Gounod, "Redemption," "Messe Solennelle"; Handel, "Messiah"; Huber, "Psalm 8"; Mendelssohn, "Elijah"; "St. Paul," "Psalm 98"; Mozart, "Requiem"; Parker, "Hora Novissima"; Saint-Saëns, "Hymn of Trust." In addition to this list is a large number of separate anthems, responses, ansens, processions and recessions. The choir is vested, and is composed largely of the students of Oberlin College. It is organized the same as a choral society, thus insuring regular attendance.

The programme of the year of Dr. Andrews is of special interest to organists in that it includes nearly all the sonatas of the best-known writers for the organ. The list names, besides a host of single numbers for the organ, the Guilman Sonatas, Nos. 1, 2, 3, 5, 7, 8; the Mendelssohn, Nos. 1, 2, 5; the Merkel, Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11; the Rheinberger, Nos. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

SOUTHERN CALIFORNIA CHAPTER

The Chapter held its regular monthly meeting Monday November 3.

A movement started by the Musicians' Club of Los Angeles for a higher standard of musical criticism in Los Angeles was heartily endorsed.

It was decided to have the next meeting, December 1, ladies' night, Mr. Zielinski giving a talk on

French music with vocal and instrumental illustrations.

The meeting adjourned to the Temple B'nai B'rith, where the eleventh public service was held, Mr. E. H. Mead playing the service and Mr. Ernest Douglas the solo organist.

VIRGINIA STATE CHAPTER

The Virginia State Chapter have had several events of great interest recently. On November 18 last the sixth in the series of organ recitals under the auspices of the Chapter was given by Arthur J. Lancaster; on December 16 the seventh recital was given jointly by William H. Jones, Roy W. Wonson and Ernest H. Cosby. At the same church—Christ Church, Norfolk—was held the tenth public service on November 25.

On December 16 the Chapter held a social session and supper at the Monticello Hotel, Norfolk, at the conclusion of the programme given on that date. Many representative organists, including a number of ladies, were in attendance.

ONTARIO CHAPTER

A special meeting of the Ontario Chapter was held in St. Paul's Presbyterian Church, Hamilton, on Monday, December 29.

A demonstration of the Choralcello in St. Giles' Church was of considerable interest.

A most enjoyable recital on the four-manual Casavant organ in St. Paul's Church closed the proceedings, the programme being as follows:

March in E flat.....Gounod
Fantasia on two Christmas Hymns.....Guilmant
Mr. Legge, organist, St. Paul's Church, Hamilton
Te Deum.....Reger
Minuet and Trio.....Faulkes
Mr. Hewlett, organist, Centenary Methodist Church, Hamilton
Choral Prelude in G minor.....Bach
Mr. Knight, organist, St. Paul's Methodist Church, Toronto
Tone Poem.....Mahling
Mr. Palmer, organist, Metropolitan Methodist Church, Toronto

DISTRICT OF COLUMBIA CHAPTER

The District of Columbia Chapter gave the fifteenth of its series of service recitals on December 18 at St. Paul's Episcopal Church under the direction of Dr. James Dickinson.

NORTHERN CALIFORNIA CHAPTER

An interesting organ recital was given under the auspices of the Northern California Chapter by Wilbur McColl on December 7 at the First Baptist Church, Oakland.

OREGON CHAPTER

The third public service of the Oregon Chapter was held in the Church of Saint Francis, Portland, Ore., December 8, when a notable programme was given. The organists taking part were: William R. Boone, James R. Hutchison and W. Lowell Patton.

Organ Recitals

Seventh Series—Second Recital by WALLACE GOOD-RICH, at St. Thomas Church, New York. Programme: Hymne, Exsultet Coelum—Jean Titelouze.
Prelude—Louis Nicolas Clerambault.
Kyrie—Andre Raison.

Prelude and Fugue in E major—Camille Saint-Saëns.

"Lamentation"—Alexandre Guilmant.

Antiphon from a Vesper Office (Third Mode)—Vincent d'Indy.

Antiphon from a Vesper Office (Seventh Mode)—Ernest Chausson.

Adagio, from the Symphonie Gothique—Charles-Marie Widor.

"Sur un theme Breton"—J. Guy Ropartz.

Chorale in E major—Cesar Franck.

Forty-five members of the Guild attended, and there was a fair-sized audience. The programme, consisting entirely of compositions by French composers, admirably carried out the scheme laid down by the Committee, Messrs. Elmer, Carl and Dickinson. Mr. Goodrich's playing was thoroughly in the spirit of the French school, and showed an appreciation and knowledge of the music. A word of praise may be added for the organ just completed, and thanks to the Rev. Dr. Stires for permitting the use of the beautiful building.

PROGRAMME

The next recital will be given by Frederick Maxson, of Philadelphia—a programme of American compositions by Bird, Bartlett, Baldwin, Truette, Matthews, Parker, Cole, Kinder, Miller, Maxson—at St. Nicholas' Church, Forty-eighth Street and Fifth Avenue, in February. Due notice of date will be given later.

Seats will be reserved for the Guild in the center of the church, and gowns will be provided for those members who do not have them. The committee would urge the Guild to attend in large numbers.

Harold D. Phillips, of Baltimore, will give a German programme in March.

Various Notes

The first concert by the People's Orchestra of the Boston Music School Settlement, under the conductorship of Jacques Hoffmann, was rendered January 4, 1914. The following was the programme: Overture to the opera "Matrimonio Segreto," Cimarosa; "Berceuse," Jährnfeld; Morris Dance from "Henry VIII," Edw. German; "Concerto," G minor, Bruch; "Unfinished Symphony," Schubert; "Im Ruderboot," Grasse; "Wellenspiel," Grasse; "Polonaise," No. 2, in E, Grasse; Overture, "Egmont," Beethoven.

"The First Christmas," by C. W. Coombs, was rendered by the Elizabeth Choral Society at their concert, December 18, at Westminster Church, Elizabeth, N. J. Mr. Coombs directed the work.

At the Commencement recital of the Central State Normal School, Mount Pleasant, Mich., December 19, under the direction of W. E. Rauch, the following programme was rendered: "O Lovely Night" (Barcarolle from "Les Contes d'Hoffman"), Offenbach; "Hark! Hark! My Soul," Shelley; "Arlecchino," Nevin; "Old College Days," Smith; "For All Eternity," Mascheroni; "Mammy's Lullaby" (Dvorak's Humoreske), arr. by C. G. Spross; "Impromptu à la Hongroise," Lacome; "Song of the Vikings," Faning.

At the vocal recital given by pupils of W. E. Rauch of the Department of Music of the Central State Normal School, Mount Pleasant, Mich., on December 16, the following programme was rendered: "Where Love Abides," Denza; "Gratitude," Marshall; "To You," Speaks; "The Scent of the Roses," Carey; "Pipes of Pan," Mockton; "Serenade," Neidlinger; "The Hermit Thrush," Converse; "Love's a Lyric," Toms; "A Song of Joy," Chase; "Love's Sorrow," Shelley; "Life's Golden Rule," Watson; "The Beautiful Lady," Lehman; "Good-bye Summer," Lynn; "Spring's Awakening," Sanderson.

The following programme of compositions by Edward Grieg was rendered by students of William John Hall on December 13 in the Musical Art Bldg., St. Louis, Mo.: "The First Violet," "Kid Dance," "Mountain Maid," "A Swan," "By the Brook," "In the Boat," "Morning Dew," "Autumnal Gale," "Ere Long, O Heart of Mine," "The Way of the World," "The Princess," "Solovej's Song," "With a Water Lily," "One Summer Night," "On the Journey Home," "Eros," "Marguerite's Cradle Song," "Good Morning," "Ich Liebe Dich."

Correspondence

WHITMAN COLLEGE,

WALLA WALLA, WASH., December 31, 1913

To the Editor of THE NEW MUSIC REVIEW.

DEAR SIR: Some time ago I read in THE NEW MUSIC REVIEW a communication from one whose name I have forgotten, criticizing organists who play too pretentious programmes in communities not recognized as musical centers. This was no doubt in many cases justified, yet it occurred to me that after all there is far more need of encouraging high ideals among the musicians scattered throughout the country than warning against too high ambitions. While the best fruits of the musical development of the nation must necessarily be reaped in the big centers, there can be no talk of a musical nation until the appreciation and love for music is to be found throughout the entire country, and this can only be effected when people, even in the more remote sections, have occasion to hear often the world's best music.

I will be pardoned for citing my own experience to this effect because it very aptly illustrates the thought I have in mind. When I started for my present location from one of the Eastern musical centers I was cautioned by well-meaning friends to go easy and not give too much good music at the start. In my first organ recital I tried to comply with this suggestion, but felt that a Bach number ought to be on the programme, though I did not expect any great amount of appreciation. To my surprise and enlightenment the Bach number was enthusiastically encored. This incident decided my further course. I felt that people anywhere of normal intelligence need not first wade through a lot of worthless material in order to gradually elevate their taste, but that the appreciation for good music is always present among a small percentage of the population, and that this percentage does not vary anywhere, except possibly among the savages. It is true that environment means a great deal to the musician, but it is possible for a musician of high ideals to create for himself an environment by unservingly keeping to his fixed goal. After performing a number of the more commonly sung oratorio with a choral society, including everybody who wanted to sing, I concluded to organize a small chorus of selected singers, and enlisted the cooperation of nearly all the musicians of the community who were willing to undertake the study of works more seldom sung because of their inherent difficulty. As a consequence we performed the Brahms "Requiem" last year, which was so enthusiastically received that a second performance had to be given to an overflow house.

The impression this performance made on the community was a lasting one, and it was possible for us to undertake the study of the Christmas oratorio of Bach, which was performed with the same results as the Brahms "Requiem," and yet Walla Walla is but typical of hundreds of small towns isolated more or less from the pulsating musical life of the Eastern centers. I think that you will agree that my contention is well established and that really good musicians need not fear to perform good music provided adequate means for performance are at their disposal.

Very truly yours,
ELIAS BLUM.

A grand festival will take place, from August 12 to August 20, 1914, in the honor of the inauguration of the new Mozart Museum. Three concerts will be given by the Vienna Philharmonic Orchestra, N. Nisch and Karl Muck conducting. "Don Giovanni" will be sung in Italian, the cast comprising Lilli Lehman, Geraldine Farrar, Mm. John Foresll, MacCormak and de Ser-gurola.

Church Notes

The choir of West Presbyterian Church, Toronto, Ontario, under Mr. W. J. McNally's direction, gave Thomas Adams's Christmas Cantata "The Holy Child" at the service on Sunday evening, December 21.

At the second meeting of the Association of Volunteer Choirs, at the North Park Christian Church, Indianapolis, Ind., on December 12, the following programme was rendered:

Capital Avenue Choir, Mrs. A. E. Thomas, Director. "O, Give Thanks Unto the Lord," Smart; "God so Loved the World," Stainer. St. Paul's Choir, Mr. William S. Alexander, Conductor. Festival Te Deum in E flat, Buck; Slumber Song, "Feast of Belshazzar," Root. Mapleton Choir. Mr. Bruce Hughes, Conductor. "Let the Earth Rejoice," Schaecker; "Love Strings" (A Madrigal), Hastings; "Day is at Last Departing," Raff. Woodruff Place Choir, Mr. A. E. Thomas, Conductor. "Thou, O God, Art Praised in Zion," Harris; "Evening and Morning," Oakley; "Meg Merrilies," Boughton. Edwin Ray Choir, Mr. Frank Terwilliger, Conductor. "Seek Ye the Lord," Park; "The Lord is My Shepherd," Park. Broadway Choir, Mr. Willard Beck, Conductor. "Praise the Lord, O Jerusalem," Maunder; "I will Give You Rest," West; "Song of the Vikings," Fanning. North Park Choir, Mr. R. J. Hamp, Conductor. "Babylon," Watson; "I will Magnify Thee, O Lord," Spence; "Sweet is Thy Mercy," Barnby. Combined Choirs, Mr. R. J. Hamp, Conducting. "Unfold Ye Portals Everlasting" (The Redemption), Gounod.

On November 22 a banquet was tendered Dr. F. H. Torrington by the choir, music committee and pastor of High Park Avenue Methodist Church in the schoolroom, the occasion being a birthday tribute to Dr. Torrington. The chair was occupied by Mr. J. F. Johnston, secretary of the choir. Rev. J. Treleaven, the pastor, spoke of the unanimity existing between the members of the choir, including the organist and the pulpit, which was of great help in the church work. Dr. Torrington made a suitable reply, thanking the several speakers for their kind words of appreciation and assured them that his object was to make the musical portion of the services of the church spiritual and elevating. The choir at present numbers sixty members, and he was pleased to say that all the members take a deep interest in the work of the choir. Solos were contributed by Mrs. G. Grainger, Miss A. Lemon and Mr. G. Grainer; also two duets by Messrs. Armstrong and Taylor. At the close congratulations were tendered by the choir to their beloved leader, Dr. Torrington, and the hope that he would be long spared to enjoy many happy returns of his birthday.

—*Toronto Globe, November 24, 1913.*

On December 21 the Advent and Christmas portions of Handel's Oratorio "The Messiah" was sung by the choir of St. Thomas's Church, New York. Soloists: Trebles—Masters Edward Schneider and Herbert Skiff; Alto—Mr. Victor Ledeky; Tenor—Mr. Reed Miller; Baritone—Mr. Marsden Williams. T. Tertius Noble, O. and C.

J. H. Maunder's sacred cantata "Bethlehem" was rendered by the choir of the Park Presbyterian Church, Newark, N. J., December 21, under the direction of D. F. Reese. The soloists were: Mrs. L. E. Pellet, soprano; Mr. G. S. Tamlyn, tenor; Mr. W. DeF. Voorhees, baritone; Mr. J. E. Miller, bass, and Mr. H. W. Cann, organist.

"The Holy Child," a cantata for Christmas-tide by H. W. Parker, was rendered December 28 by the boy choir (forty-two voices) of Christ

Church, Andover, Mass., under the direction of B. F. Michelsen, O. and C.

"The Divine Birth," by F. E. Ward, with the composer at the organ, was rendered January 6 in St. Paul's Chapel (E. Jaques, O. and C.), New York, at the noon service.

At the Church of the Ascension (Fifth Avenue and Tenth Street, Manhattan) the passing of Nineteen-Hundred-and-Thirteen was fittingly observed by a religious service at quarter after eleven o'clock, p.m., at which the Rector, the Rev. Dr. Percy Stickney Grant, made the address, and for which appropriate music, including Gounod's "Ring Out! Wild Bells," had been arranged. Preceding this service, beginning at half after ten o'clock, there was a recital of special music by an orchestra of stringed instruments, oboes and harp, with the organ. At twelve o'clock the "Hallelujah" chorus from Handel's "Messiah" was sung by the full choir, accompanied by the orchestra and the organ. The music was under the direction of Richard Henry Warren.

At the Choral Festival sung by the parish choir of St. Ann's Church, Amsterdam, N. Y., on December 12th in Calvary Reformed Church, Hagaman, N. Y., the following programme was rendered under the direction of Russell Carter, O. and C. "Send Out Thy Light," Gounod; Nunc Dimittis in F, West; "Seek Ye the Lord," Roberts; "The Sun shall be more Thy Light by Day," Woodward; "I am Alpha and Omega," Stainer.

At the First Congregational Church, Willimantic, Conn., the first Sunday evening of each month is devoted to the music of the greater composers. The programme on December 7 included the following works, all by Mendelssohn: Nocturne, Finale to Third Symphony, Cast thy burden on the Lord, If with all your hearts, Hear ye Israel, Lift thine Eyes, Melody from G minor Concerto, It is enough, O rest in the Lord, He watching over Israel, War March from "Athalie."

The annual performance of Handel's "Messiah" was given at Christ Church Cathedral, St. Louis, Mo., on December 28, under the direction of Arthur Davis, O. and C.

The service lists during the month of December at St. Paul's Cathedral, Cincinnati, Ohio, K. O. Staps, O. and C., included: "Communion," Merbeck; "Communion in C," Tours; "Hosannah in the Highest," Stainer; "From Egypt's Bondage," Page; "In the Beginning," Thorne; "The Great Day," Martin; "Prepare Ye the Way," Garret; "Awake Thou That Sleepest," Allen; "Sing O Heavens," Tours; "There Were Shepherds," Vincent.

The service lists during the month of January at St. James' Episcopal Church, New London, Conn., A. W. Cooper, O. and C., include: "Glory to God," Lee; "Ascribe Unto the Lord," Blair; "The Sun Shall be no More," Woodward; "O Saving Victim," Westbury; "Ask and it shall be Given," Adams; "O Taste and See," Goss; "Call to Remembrance," Novello; Communion in C, Tours; Communion in E flat, Eyre; Te Deum in E flat, Woodward; Te Deum in F, Smart; Magnificat in A and D, Stainer.

The two hundredth anniversary of Gluck's birthday will be commemorated here by brilliant festivities. A committee has been formed with the object of erecting a monument to the composer. Its president is Karl Goldmark.

A marble plate has been affixed on the house, 3 Säulengasse, in which Schubert lived for several years, and in which he composed "Erlkönig."

Organ Recitals

During the past month the following recitals were given:

- Mr. ALFRED C. KUSCHWA at St. Stephen's Episcopal Church, Harrisburg, Pa., December 4.
Sonata (in the style of Handel)—Wolstenholme.
Song of Sorrow—Nevin.
Toccata and Fugue in D minor—Bach.
Concert Caprice—Kreiser.
Scherzo Symphonique—Faulkes.
- Mr. WILLIAM P. LAMALE at Cornell University, Mt. Vernon, Ia., November 25.
Toccata and Fugue in D minor—Bach.
Minuet and Trio in B minor—Faulkes.
Sonata No. 12 in D flat major—Rheinberger.
Caprice—Guilmant.
Liebestod Tristan and Isolde—Wagner.
Finale (First Symphony)—Vierne.
- Mr. EDWIN H. LEMARE at Christ Church, Cincinnati, Ohio, November 25.
Toccata in F major—Bach.
Sylvine from La Faradole Suite—Dubois.
Sonata No. 1—Mendelssohn.
Waldweben, Siegfried—Wagner.
Pavane—Bernard Johnson.
Finale. Symphonie from The New World—Dvorak.
- Mr. RICHARD KEYS BIGGS at the Elmwood Music Hall, Buffalo, N. Y., December 7.
Epithalium (Wedding Hymn)—Woodman.
Offertory in D flat—Biggs.
Chant d'Amour—Gillette.
Fantasia Symphonique—Cole.
Sonata No. 3 in C minor—Guilmant.
Caprice (The Brook)—Dethier.
Meditation—Kinder.
Finale (Act 2 of Madam Butterfly)—Puccini.
Scherzo from Sonata in E minor—Rogers.
Intermezzo—Major.
- Miss KATE ELIZABETH FOX at the Old First Presbyterian Church, New York City, December 8.
Sonata in G minor—Becker.
At Evening—Buck.
Fantasie and Fugue in G minor—Bach.
Chanson de Toie—Hailing.
Allegro Moderato (from Cuckoo and Nightingale concerto)—Handel.
Pomp and Circumstance—Elgar.
- Mr. T. SCOTT BUHRMAN at the First Presbyterian Church, Manhattan, December 15.
Sixth Sonata (complete)—Mendelssohn.
Andante Cantabile from First Symphony—Beethoven.
Adagio—Widor.
Scherzo, Op. 65, No. 10—Max Reger.
Minuetto Placido, Op. 18, No. 2—Buhrman.
Präludium und Fuge C—Bach.
Priere et Berceuse—Guilmant.
Scherzo Mosaic—Shelley.
- Mr. BERTRAM T. WHEATLEY, organist and choirmaster of Bethesda Church, Saratoga, gave organ recitals after the church services during December as follows. December 7.
Cornelius March—Mendelssohn.
Largo, New World Symphony—Dvorak.
And the Glory of the Lord, Messiah—Handel.
Humoresque—Dvorak.
Prelude on Veni Emmanuel, Advent—Lutkin.
Grand Chœur in F major, Salome.
December 14.
Grand March, Queen of Sheba—Gounod.
Cantilene—Mailly.
Meditation Serieuse—Homer N. Bartlett.
Hymn Festus—Homer N. Bartlett.
Evensong—Edward F. Johnston.
Fugue in D minor, from Violin Concerto—Bach.
December 21.
Overture to the Messiah—Handel.
Christmas Pastorale—G. Dinelli.
Offertory in C minor on Christmas Carols—Guilmant.
Noel Ecossais, ancient Christmas carol in the Scotch style—Guilmant.
Christmas Offertory—J. Lemmens.
The usual Sunday evening recitals was omitted on December 28, but was resumed the first and second Sunday in January.
- Mrs. FRANK E. WARD at Temple Israel of Harlem, New York City, December 14.
Fifth Sonata, Op. 80—Guilmant.
Andantino in D flat—Lemare.
Arabesque No. 1—Debussy.
Humoresque in B minor—F. E. Ward.
Aase's Death—Grieg.
Canzonetta—Mendelssohn.
Toccata in G—Dubois.
- Mr. RALPH KINDER at the Zion Reformed Church, Allentown, Pa., December 11.
Grand Offertoire in G—Wely.
At Twilight—Frysinger.
Fugue a la Gigue—Bach.
Largo—Dvorak.
Minuet—Boccherini.
Overture to The Merry Wives of Windsor—Nicolai.
- In Moonlight—Kinder.
In Springtime—Kinder.
Chorus of Angels—Clark.
Grand March from Tannhauser—Wagner.
- Mr. BERTRAM P. ULMER at St. Elisabeth's Church, Philadelphia, Pa., December 9.
Grand Chœur in A—Kinder.
Siciliano H. S.—Fry.
Chant d'Amour—Gillette.
Triumphal March—Wachs.
Reverie—Silver.
Toccata and Fugue, D minor—Bach.
Minuet in G—Beethoven.
Finale in D—Lemmens.
- Mr. J. FRANK FRYSSINGER at the East Lincoln Baptist Church, Lincoln, Neb., December 18.
Sonata in D minor, No. 6—Mendelssohn.
Minuet in G—Van Beethoven.
By the Sea—Schubert.
Prelude and Fugue in A minor—Bach.
Allegretto in E flat—Wolstenholme.
Scherzo in B flat—Hoyte.
Legend in G minor—Federlein.
In Springtime—Kinder.
- Mr. W. R. BURROUGHS at the Elmwood Music Hall, Buffalo, N. Y., December 14.
Fourth Sonata in E flat—Becker.
Berceuse—Frysinger.
Prayer—Thayer.
Toccata in E minor—Callaerts.
Andante (known as the Clock Movement)—Haydn.
Fantasia, The Storm—Lemmens.
The Vision of the Shepherds (from Christmas Suite)—W. Ray Burroughs.
At Twilight—Frysinger.
Processional March—Kinder.
- Mr. FERDINAND V. ANDERSON at St. Albans Church, Toledo, Ohio, December 17.
Sonata in C minor, Op. 56—Guilmant.
Toccata in C major (P. 3 No. 8)—Bach.
Meditation from Thais—Massenet.
In Paradisum—Dubois.
Cantilene Pastorale—Capocci.
Souvenir—Drdla.
Ave Maria—Shelley.
Concert Overture in C minor—Hollins.
- Mr. JAMES T. QUARLES at Cornell University, Ithaca, N. Y., December 19.
Vorspiel (Parsifal)—Wagner.
Noel Languedocien—Guilmant.
Es ist Ein' Ros' Entsprungen—Brahms.
Christmas in Sicily—Yon.
Nazareth—Gounod.
Die Heiligen Drei Könige—Malling.
Hallelujah (Messiah)—Handel.
- Mr. S. D. SMITH at the West Park Avenue M. E. Church, Columbus, Ohio, December 19.
Festal March—Smart.
Spring Song—Mendelssohn.
Rondo D'Amour—Westerhout.
Wedding Music—Buck.
March Religieuse—Guilmant.
At Twilight—Frysinger.
Humoresque—Dvorak.
The Evening Star—Wagner.
Pilgrim's Chorus—Wagner.
- Professor PAUL DE LAUNAY at the First Baptist Church, Laurens, S. C., December 18.
Prelude and Fugue in B flat—Bach.
Lohengrin (selections)—Wagner.
Church Scene and Finale (from Faust)—Gounod.
Andante Cantabile—Tchaikowsky.
Berceuse (Cradle Song)—Ilynsky.
Humoresque—Dvorak.
Suite Antique (from Holberg's time, seventeenth century)—Grieg.
Wedding Day—Grieg.
Serenade—Schubert.
Improvisation—P. de Launay.
- Mr. H. F. SPRAGUE at Trinity Church, Toledo, Ohio, December 16.
Praeludium et Fuga in D major—Bach.
In the Morning—Grieg.
Prayer and Cradle Song—Guilmant.
Fifth Organ Symphonie—Widor.
- Mrs. W. T. MILLS at Broad Street M. E. Church, Columbus, Ohio, December 28.
Fantasia on old Christmas Carols—Faulkes.
Mary's Manger Song—Salter.
Reverie—Frysinger.
Christmas in Sicily—Allesandro Yon.
Romanza—Wilhelmj.
Christmas—Dethier.
- Mr. EDWARD F. JOHNSTON gave an organ recital of his own compositions at Grace Church, Providence, R. I., on December 6th, before an appreciative audience of nearly a thousand people. Programme:
Autumn.
Rhapsody.
Nocturne.
Midsummer Caprice.
Resurrection Morn.
Evensong.

JUST ISSUED
NEW EASTER CANTATA

"Christ Triumphant"

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This work occupies about thirty minutes in performance. It is planned for Soprano, Alto and Tenor Solo and Chorus. Suitable for small or large chorus.

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An effective Cantata, not at all difficult. The chorus writing is fluent and melodious throughout. Contains solos for Soprano, Tenor and Bass.

Easter Anthems

JUST ISSUED

Paul Ambrose. As it Began to Dawn...	12
Frank H. Brackett. Jesus Lives!.....	12
Bruno Huhn. Alleluia, Hail with Gladness	10
A. W. Lansing. He is Risen!.....	12
Orlando Mansfield. Far Above all Power and Dominion	12

Standard Easter Anthems

Geo. Chadwick. Shout, Ye High Heavens	16
E. W. Hanscom. The Choir Angelic....	12
Bruno Huhn. He is Risen.....	10
A. W. Lansing. In the End of the Sabbath	12
F. W. Peace. I am Alpha and Omega..	12
James H. Rogers. Break Forth into Joy.	12
F. N. Shackley. I Shall not Die, but Live	12
Bruce Steane. Look, Ye Saints. (Processional)	08
John E. West. Hail, Victor Christ.....	12

Settings of the Te Deum Laudamus

For Festival and General Use

Ernest Barnard. Te Deum, in G.....	12
Arthur Foote. Te Deum, in Bb minor..	12
A. W. Lansing. Te Deum, in Bb.....	20
G. W. Marston. Festival Te Deum, in D.	20
H. W. Pierce. Te Deum, in Db.....	12
P. A. Schneck. Te Deum, in Bb.....	12
C. V. Stanford. Te Deum, in C.....	16
Bruce Steane. Te Deum, in D.....	12

The Above May Be Had on Selection

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK
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Reviews of New Music

WHEN THE LORD TURNED AGAIN. Psalm 126. For Soprano Solo, Chorus, Organ and Orchestra. By C. Crozat Converse.

London: Novello & Co. New York: The H. W. Gray Co.

This psalm has allured composers without number. To some it has been an inspiration; to others it has been merely a literary vehicle on which they have climbed only to fall into the mire. Mr. Converse has escaped both these extremes and has written some excellent music. It is written with the sure touch of one who has long learned to handle his materials, and shows a mind uninfluenced by the musical developments of recent years.

Following a short introduction in D minor, the subject of the opening chorus is first announced by a solo tenor, who begins and ends his solo work with these first eight measures. The chorus is developed in the opening key, until at the words, "Then was our mouth filled with laughter," the tonic major is used to strong, diatonic passage, which carries the chorus on to a well-written fugue, and is also used as a peroration at the end of the chorus.

The next section commences with an instrumental introduction, which leads to a chorus of a quasi-choral nature, simple and strong. A solo passage, which looks as if it might be played as an oboe solo, effects a satisfactory bridge to an unaccompanied chorus set to the words, "Turn our captivity, O Lord." Interspersed between the choral phrases are short three-measure interludes, which help to maintain the interest and the pitch. The section ends with a slightly modified form of its opening chorus.

For the last section the composer has reserved all his strength. A short soprano solo, with solo quartet accompaniment, merges into an animated chorus, which in turn leads directly into the final choral fugue. This is in five parts, the sopranos being divided, and is a good illustration of the conventional double fugues so loved by English university examiners. The stretto at the end to the words, "They that sow in tears shall reap in joy," with "hallelujahs" thrown in, makes a brilliant ending.

The setting is not unduly difficult, although it requires sopranos of high range; and it may be commended to leaders of large choirs who are in search of choral novelties of a strong yet academic flavor.

LONDON TOWN. Herbert W. Wareing.

THE COUNTY PALATINE. A. Kingston-Stewart.

O FATHER, ALL-CREATING. C. H. Lloyd.
WISHES; THE PATHWAY THROUGH THE POPPIES. Bothwell Thomson.

London: Novello & Co., Ltd. New York: The H. W. Gray Co.

To say that Dr. Wareing's "London Town" is a song that we would be both likely and glad to hear at a smoking concert is high praise, for the double qualification is rarely satisfied. If the singer is well applauded for it, as he is likely to be, and wishes to sustain the buoyancy it has created, he could do worse than to follow with Mr. A. Kingston-Stewart's "The County Palatine," whether or no there are Lancashire folk in the audience. Or if it be a "Ladies' night" concert and he wishes to make a sentimental contrast he might choose Mr. Bothwell Thomson's "The Pathway Through the Poppies." This is designed to stimulate but not to cloy the gentler emotions, and musically it proceeds with attractive smoothness. A medium voice is needed for each of the songs hitherto mentioned, but only a soprano or tenor could sing Mr. Thomson's "Wishes"—a page or two of delicate and pretty nothings that would be sure to make their effect, especially if piquantly interpreted.

Dr. Lloyd's "O Father, All-Creating" is an essay in the style that the more discriminating of our parents loved when they were young. It has a flowing melody of considerable suave beauty, and a natural accompaniment. Here again a high voice is required. It would be an excellent song for a good choir-boy soloist.

POSTLUDIUM FESTIVUM. (Original Compositions for the Organ, No. 443.) Charles W. Pearce.

TWELVE MINIATURES. (Original Compositions for the Organ, New Series, No. 27.) H. M. Higgs.

London: Novello & Co., Ltd. New York: The H. W. Gray Co.

Dr. Pearce's Postludium is a remarkably bright and attractive piece of work. At the pace marked it is rather difficult, but there can be no doubt as to the results being worth the trouble. It appeared originally in the *Organist's Quarterly Journal*, and well deserves its revival in separate form.

In the "Twelve Miniatures" of Mr. H. M. Higgs we have a collection of pieces combining in an unusual degree the qualities of simplicity and interest. The average length is a couple of pages, and the degree of difficulty is rather less than that of the "Twelve Monologues" of Rheinberger. They are thus useful teaching material for the fairly advanced pupil. There is, however, nothing of the study about them, and while all may be used effectively as Voluntaries, a few, such as Nos. 4, 6 and 11, are worthy of inclusion in a recital programme, short and simple as they are.

THE OFFICE FOR THE HOLY COMMUNION. In D Major. Edward C. Bairstow. London: Novello & Co., Ltd. New York: The H. W. Gray Co.

This Service is inscribed to the Leeds Parish Church Choir, and it may be said at once that full justice can be done to it only in places where choir, organ and organist are alike good. Dr. Bairstow's music is a striking mixture of the ancient and the modern. It is modern in its freedom of texture and in its realization of dramatic possibilities, but it has sufficient modal flavor to make the whole thoroughly ecclesiastical in style. Even when there is no actual trace of the ancient modes, the music is more often diatonic than chromatic.

There are several pages entirely free from accidentals, and many where they are scarce. So interesting, however, is the composer's material, and his treatment of it, that there is no feeling of monotony. There is, instead, a bracing and vigorous atmosphere not too common in modern Church music.

At the Resurrexit we have an effective use of the double choir, a fine ascending octave-passage on the Tuba being a feature of the accompaniment. The opening theme is liberally used throughout the Creed. Particularly effective is the augmented version on page 12, while on page 16 we find it in diminished form combined with the syncopated figure which first appears in the organ part on page 6. The series of chords with which the Creed ends gives us yet another version. Its most impressive use, however, is in the Sanctus, in which a derivative is used as an *ostinato*.

The movement consists of twenty bars, the theme appearing in all but the last. As an example of the diatonic nature of the music, it may be pointed out that though the treatment of the *ostinato* is full of interest, there are only three accidentals throughout.

In a word, we have here a setting of the Holy Communion Office which, by virtue of its wholesome vigor, the interest and excellence of its musical content, and the skilful way in which the new is grafted on to the old, may be set down as one of the most notable of modern contributions to Church music.

Suggested Service List for March, 1914

First Sunday in Lent. March 1

Benedicite in C.....*Best*
Benedictus in E.....*Barnby*
Jubilate—Chant
Introit, I Will Arise.....*Wood*
Offertory, Save Me, O God.....*Hopkins*
Communion Service in E.....*Barnby*
Magnificat } in E.....*Barnby*
Nunc Dimittis }
Anthem, Tarry with Me.....*Baldwin*
Offertory, We, Then, as Workers.....*Surette*

Second Sunday in Lent. March 8

Benedicite in G.....*West*
Benedictus in G.....*West*
Jubilate—Chant
Introit, Holy, Holy, Holy.....*Spohr*
Offertory, God so Loved the World.....*Stainer*
Communion Service in E.....*Elvey*
Magnificat } in A.....*West*
Nunc Dimittis }
Anthem, Holiest Breathe.....*Martin*
Offertory, Seek Ye the Lord.....*Roberts*

Third Sunday in Lent. March 15

Benedicite in D.....*G. J. Bennett*
Benedictus in D.....*Bennett*
Jubilate—Chant
Introit, Have Mercy Upon Me.....*Barnby*
Offertory, O Lamb of God.....*Barnby*
Communion Service in D.....*Bennett*
Magnificat } in D.....*Bennett*
Nunc Dimittis }
Anthem, Lead, Kindly Light.....*Stainer*
Offertory, Be Ye Therefore Followers—A. S. Baker

Fourth Sunday in Lent. March 22

Benedicite in G.....*Elliott*
Benedictus in G.....*Elliott*
Jubilate—Chant
Introit, O Saviour.....*Moore*
Offertory, Teach Me.....*Moir*
Communion Service in D.....*Elliott*
Magnificat } in D.....*Elliott*
Nunc Dimittis }
Anthem, Turn Ye.....*Godfrey*
Offertory, Watch Ye.....*Vicars*

Annunciation of the Blessed Virgin Mary March 25

Benedicite in Eb.....*C. B. Clark*
Benedictus } —Chant
Jubilate }
Introit, Give Ear, O Shepherd.....*Whiting*
Offertory, Send Out Thy Light.....*Gounod*
Communion Service in C.....*Carpenter*
Magnificat } in G.....*Roberts*
Nunc Dimittis }
Anthem, Come, Now, Let Us Reason.....*Briant*
Offertory, Incline Thine Ear.....*Himmel*

Fifth Sunday in Lent. March 29

Benedicite in Eb.....*Iliffe*
Benedictus in Bb.....*Alcock*
Jubilate—Chant
Introit, O My Vineyard.....*Gounod*
Offertory, Is It Nothing.....*Foster*
Communion Service in F.....*Tosser*
Magnificat } in D.....*Tosser*
Nunc Dimittis }
Anthem, Judge Me.....*Ouseley*
Offertory, Blessed Jesu.....*Dvorak*

Music Published during the Last Month

SACRED

BAIRSTOW, E. C.—Communion Service. In D. 75 cents.

BUTLER, L.—Magnificat and Nunc Dimittis. In F. Mostly in Unison. 12 cents.

CANTICLES, set to Gregorian Tones, with verses in Faux-Bourdon. Edited by FRANCES BURGESS and ROYLE SHORE:

Novello's Parish Choir Book.

Magnificat and Nunc Dimittis—

No. 6. ORLANDO GIBBONS . . . 897 12c.
No. 7. WILLIAM WHITBROKE and KNIGHT . . . 898 12c.
No. 8. An unknown EDWARDINE COMPOSER
and THOMAS CAUSTON . . . 899 8c.

ERROL, CLAUDE.—"Christus Consolator." Sacred Song (with *ad lib.* part for Harp). With Organ or Pianoforte Accompaniment. 60 cents.

HUTTON, E. A.—Office of Holy Communion. Simple Chant Service. 15 cents.

HYDE, W. C.—"Five-fold Amen." In G. On Card. 5 cents.

LAMBERT, J.—"Once again the story tell." Christmas Carol. 5 cents.

LLOYD, C. H.—"Come and hear the Angels." Christmas Carol. Words only. \$1.00 per 100.

LOMAS, J.—Communion Service. In E flat. 15 cents.

PARRY, C. H. H.—"Te Deum laudamus" (Revised Edition). 1st Violin, \$1.00; 2d Violin, \$1.00; Viola, \$1.00; Violoncello, \$1.00; Basso, 75 cents.

PHILIPS, G. A. C.—Benedicite, omnia opera, and Te Deum laudamus. In D (Chant form); with Kyrie in E flat. 12 cents.

POWELL, J. BADEN.—Agnus Dei, in E flat, from Requiem. 25 cents per dozen.

SALMON, H. J.—Quadruple Chant. In A flat. On Card. 5 cents.
—Vesper after Benediction ("Grant us Thy peace, Lord"). On Card. 6 cents.

STANFORD, C. V.—"A Carol of the Nativity." Christmas Carol. Words only. \$1.25 per 100.

WEST, JOHN E.—"O Trinity of Blessed Light." Anthem for Evensong. (No. 851, *The Musical Times*.) 5 cents.

WILLIAMS, C. LEE.—"Guide us, Heavenly Father." Sacred Song. In D, for Low Voice. 25 cents.

WILSON, A. W.—"O saving Victim." Unaccompanied Anthem. (No. 218, Novello's Short Anthems.) 6 cents.

WOOD, W. F.—Kyrie. In E flat. On Card. 5 cents.

SECULAR

BATH, HUBERT.—"The wake of O'Connor." Vocal Parts, 50 cents each.

BOWIE, PERCY.—"Bed-time" (Lullaby.) Song. In F. For Medium Voice. 75 cents.

—Cradle Song ("What does little birdie say?"). Song. In A flat. For High Voice. 75 cents.

COWEN, F. H.—"What shall we dance?" Choral Song for Mixed Voices (No. 1269, Novello's Part-Song Book). 15 cents.

DUNHILL, T. F.—"Crossing the bar" (Op. 40, No. 1). Part-Song for T.T.B.B. (No. 542, *The Orpheus*.) 8 cents.

—"Echoes" (Op. 40, No. 2). Part-Song for T.T.B.B. No. 543, *The Orpheus*.) 8 cents.

—"Full fathom five" (Op. 40, No. 3). Part-Song for T.T.B.B. (No. 544, *The Orpheus*.) 12 cents.

GREENE, MAURICE.—"Like the young god of wine." Song from the Pastoral Opera, "Phæbe." Edited by JOHN E. WEST. In F. For Baritone. 60 cents.

HANCOCK, C.—"May morning." Part-song for Mixed Voices. 15 cents.

HOLBROOKE, J.—Nodens's Song. From "The Children of Don" (Op. 56). For Bass or Baritone. —"O wavering fires." Dramatic Scene for Soprano or Tenor. From "The Children of Don" (Op. 56). 2s. 6d.

JOHNSON, NOEL.—"The glory of the morn." Song. In F, for Low Voice. In B flat, for High Voice. 60 cents each.

LEMON, LAURA G.—"March on, O mighty Empire." Patriotic Song. 12 cents.

ROBSON, R. WALKER.—"A Summer Song." Part-Song for S.A.T.B. 12 cents.

SCHENSTROM, WILHELMINE.—"Life's Secret" (Jeg har søgt). Song. English and Norwegian words. In G minor. For Low Voice. 60 cents.

SCHOOL MUSIC REVIEW.—No. 259, contains the following music in both Notations: "The Blessed Virgin's Cradle Song." Christmas Carol for Solo and Chorus of Treble Voices. E. C. BAIRSTOW; "Pat-a-cake." Junior Unison Song. W. TAUBERT. Price 6 cents.

STARMER, W. W.—"Roses." Unison Song. 8 cents.

STEPHENS, A. L.—"Sleep, sleep, beauty bright." Part-Song for A.T.T.B. 8 cents.

THOMSON, BOTHWELL.—"The pathway thro' the poppies." Song. In C, for Low Voice. 60 cents.

—"Wishes." Song. In F, for Medium Voice. 60 cents.

WILLIAMS, C. LEE.—"The sleepy song." In G, for Medium Voice. 25 cents.

INSTRUMENTAL

DALE, B. J.—Suite (Op. 2). For Viola and Pianoforte. \$2.50.

HANDEL, G. F.—Sonata in A. For Violin and Pianoforte (Op. 1, No. 3). Edited by C. EGBERTON LOWE. 75 cents.

HARTY, HAMILTON.—"The Mystic Trumpeter." 1st Violin, 75 cents; 2d Violin, 75 cents; Viola, 75 cents; Violoncello, 75 cents; Basso, 75 cents.

HIGGS, H. M.—Twelve Miniatures. (Original Compositions for the Organ [New Series], No. 27.) \$1.50.

PEARCE, C. W.—Postludium Festivum. (No. 443, Original Compositions for the Organ.) 50 cents.

SAINT-SAENS, C.—"The Promised Land" (Op. 140). 1st Violin, \$1.50; 2d Violin, \$1.25; Viola, \$1.25; Violoncello, \$1.25; Basso, \$1.00.

SHARP, CECIL J., AND GEORGE BUTTERWORTH.—Morris Dance Tunes. Collected and Arranged for Pianoforte Solo. Sets IX and X. \$1.00 each.

Obituary

William Horatio Clarke, organist, composer and writer on musical themes, died December 11 at his home, Clarigold Manse, Reading, Mass., where he had lived since September, 1887.

Mr. Clarke was born at Newton, Mass. in 1840, and as a boy became familiar with various musical instruments, and at the age of sixteen was an organist at Dedham, Mass. When nineteen he became organist of the Berkeley Temple Society in Boston, and at one time was a teacher of the organ in Perkins Institute for the Blind. At the age of thirty-one he was superintendent of musical instruction in the Dayton (Ohio) public schools, and after his return from Europe he established a large organ factory at Indianapolis, serving as an organist at various times in churches for which he had built instruments. He afterward became organist at Tremont Temple in Boston, and engaged in editorial work and musical authorship in addition to giving many organ recitals.

Mr. Clarke resided in Toronto for four years and was professor of music in one of the colleges and organist of the Jarvis Street Baptist Church, for which he had built the beautiful organ. For three successive years he was appointed sole judge of musical instruments at the annual Toronto Industrial Exhibition.

Mr. Clarke was induced to return to Indianapolis, where the building of a large organ for Plymouth Church was placed in his charge and where for successive seasons he gave recitals on Saturday afternoons in addition to his church programmes on Sundays.

Mr. Clarke afterward returned to Massachusetts and settled in his suburban home at Clarigold Manse, Reading, retiring from public musical life. Since then he had been occupied with literary work and musical authorship.

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13, No. 148

MARCH, 1914

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THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW

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AMERICAN GUILD OF ORGANISTS

REVIEWS OF NEW MUSIC

SUGGESTED SERVICE LIST

Editorials

IN Brown and Stratton's "British Musical Biography," published in 1897, there is a sketch of Richard Green, baritone. His teachers are named. There is the story of his operatic debut in "Ivanhoe." He sang at the Royal English Opera House, at the Savoy, and then Sir Augustus Harris engaged him for Grand Opera. Successful in the theatre and on the concert stage, he was known by reputation on this side of the Atlantic.

In January last Green threw himself in front of an express train and was killed. A witness at the inquest said that Green had "walked his feet off" looking for engagements and was sometimes driven to sleeping on the Embankment. He had lost money in speculation and "in trying to educate himself to sing in four or five foreign languages." This witness, a singer named Samuel Solomon, had found Green without enough money for a shave, and he said to him, "You need not sleep on the Embankment any longer." He took him to his house and cared for him. Shortly before he committed suicide, Green failed on trial for one of George Dance's companies to sing a high G. The coroner, hearing this, remarked: "There are a good many people who can't take the top G."

We tell this sad story because there are many young men and women who believe that all operatic singers make a handsome income and lead a joyous life.

WHAT one of us has not been discomfited when praising a singer by some old gentleman saying with a compassionate smile: "You never heard Jenny Lind, of course. You are too young. Ah, you should have heard her." But would she please in these days were she to come back to us as she was at the zenith of her fame? Mme. Louise Hérítte-Viardot, the daughter of

the great Pauline Viardot, in her "Memories and Adventures," published in England a few months ago, describes her as "overrated in spite of her fame. True, she sang very beautifully. That was a matter of course, for Manuel Garcia was her master, but she was cold, terribly cold, as cold as her nature." In this country as in England Jenny Lind is a tradition, her memory is worshipped by those that heard her, and they that did not hear her are sometimes compelled to think that they have lived in vain.

In the memoirs of Madame de Hegermann-Lindencrone, who as Mrs. Charles Moulton was known as a charming concert singer, there is the report of a conversation with Jenny Lind. She hated the music of Rossini and Verdi; she hated the French; she hated the Americans, and when Mrs. Moulton reminded her that she was still worshipped in America, she answered sharply: "Worshipped or not, I was nothing more than a show in a showman's hands. I can never forget that." And so singers as well as republics can be ungrateful.

NOW, Mme. Lind was advertised as a show long before she met P. T. Barnum. Chorley, who in spite of certain prejudices, was a singularly cool and acute critic, wrote of her as she was the rage in the London of 1847: "Nothing, in any time, has equalled the amount of influence brought from the outside to bear on the reception of a singer, who, lacking such outward influences, would have been received as only one among many (one *after* a few) great singers, whereas, owing to such accessory excitements, she was held in this country, for a while, to be *the* one, and the one alone." Then Chorley tells of the advance puffery, the "authentications of private virtue, just as eagerly minute, as if they were not, of necessity, assumed," the tales of charitable deeds. "Woe to those during that season who ventured to say or to write that any other great singer had ever sung in the Haymarket Opera House! To my cost, I know that they were consigned to such ignominy as belongs to the idiotic slanderer. Old and seemingly solid friendships were broken, and forever, in that year."

According to Chorley, the lower half of Mme. Lind's register and the upper one were of two distinct qualities. The former was

veiled, husky, apt to be out of tune. The latter was rich and brilliant. She had a firm and unusual control of breath; her execution was great, the trill remarkable, and she was a skilled and careful musician, always conscientious before the public. . . . In German, Italian and English there was a heaviness in her style. On the stage her effects appeared over-calculated. Everything was brought out into an equally high relief." She was inclined to consult her own personality rather than the play. Her best parts were Julia in "La Vestale," Alice in "Robert Le Diable," Amina, Lucia, Adina, but her Susanna in "Les Nozze di Figaro" was stiff and heavy. She created few parts. But as a concert singer she achieved many things that were as indelible prints on the mind of the hearer.

WHAT will the operagoers in the thirties of this century say to the doddering old gentlemen who chatter about Mmes. Ternina, Melba, Sembrich and Messrs. Jean de Reszke, Plancon, Maurel? Will there be any one so rash as to say: "But I have read that Mme. Melba, with a wonderful voice, had no dramatic ability; that Mme. Sembrich, while an accomplished singer in operas of Mozart and of classic German Lieder, was never really sparkling and brilliant in coloratura and as an actress was best in comedy parts; that Mme. Ternina was incomparable as Isolde, as the Floria Tosca of the second act, but her voice was not flexible and her vocal art was deficient"?

Or would any of the great singers of the last eighties and nineties move us in the more modern operas, as "Pelléas et Mélisande," "Boris Godunoff" (ultra modern in spirit), or "L'Amore dei Tre Re"?

THE most amiable and the most talented singers, writing their memoirs, are not always safe guides when they judge their contemporaries. Those who heard Wachtel when he visited this country will rub their eyes if they read Mme. Lehmann's estimate of him in her book on singing. Nor can those who have heard Franz Betz wholly sympathize with Mme. Lehmann in her admiration. Betz frequently sang false and as an actor he was usually dull."

IS the fashion now for the more radical French composers to write super-refined music suggested by children's or for children. M. Ravel has his "Ma l'Oye," originally composed for piano (hands), and for the pleasure of two ears, and the suite was first performed in 1895 by two child pianists, one six, the other four years old. This suite was written five or six years ago. Only a short time ago M. Debussy's "La Boite a Joujoux" ballet for children was published, but it is no more easy to read than his "Children's Corner." And now the more recent Schmitte has composed a Suite in the form of a piano duet, "*Une semaine d'Elfe Ferme-l'œil ou Les Songes de l'enfance*." It was suggested by Hans Christian Andersen's account of Hialmar's adventures. Long before these modern composers, Bizet wrote for the piano (hands) twelve pieces entitled "Jeux d'enfants." Five of them in 1873 appeared in a book, and have thus been heard in this country. They were frank, whereas later pieces are sophisticated—perhaps to the children of to-day. Only a month ago a girl rebuked us for reading "Alice in Wonderland" on the ground that it was "a book and wasn't true." Would Schumann's pieces for children please her? We think so.

THIS reminds us that Englishmen are hurrahing because Sir Edward Elgar has gone back to his earlier and more simple style by writing a piano piece, "Carissima," which they class with his "Salut au Roi" for violin and piano, and, like the earlier work, "Carissima," composed in December, 1905, has already been arranged for various instruments, violin and piano, small orchestra, and orchestra. As yet we have not heard of a transcription for concertina or two flutes.

SOME time ago, before "Louise" was first performed in this city, a soprano sang the air at the beginning of the third act of a recital. The line, "*Depuis le jour où je suis donnée,*" was translated in the book of songs: "Since the day that you led me to the altar." For that occasion Louise was an old woman.

To be put by the side of this is a translation of "*Ich grolle nicht*," which was recently published in a London programme book. The title was "I do not care," and "*Wie du auch strahlst in Diamantenpracht*" appeared as

Though jewels gleam upon thine every part,
I do not care!

THE performance of "Parsifal" in London drew out strange letters from persons who apparently have no other waste pipe than the public press for their intellect. The *Times* published a communication from C. A. Cannon stating that the opera is the story of the fight between good and evil, and of redemption through the divine life incarnate. "Would it not be an honorable act of reverence to the mystery of faith itself, which that representation so daringly but so solemnly dramatizes, if ladies wore mantillas on their heads at the opera on the 'Parsifal' nights?"

In Paris stern Wagnerites objected to hearing "Parsifal" between a Tango Tea and a Tango Champagne. But at Bayreuth during the waits the pious pilgrim stuffs himself with ham or veal and drinks pots of beer. Which is the grosser sacrilege?

THE conflict still rages over Schönberg and all his works. In London a critic likens some of Schönberg's music to "feeding time at the zoo," or to "a farmyard in great activity, while pigs are being ringed and geese strangled," and to another the same pages gave the impression of a village fair, with possibly a blind clarinetist playing at random. Another section was like the "sawing of steel." "Schönberg's music with its aimless shrieks, squeaks, bangs and blares is madness."

But look over Tappert's "Dictionary of Rude Things Said about Wagner" and John Grand Carteret's "Wagner in Caricatures." Look at the caricatures inspired by the music of Berlioz. Read what Chorley and Davison, the leading critics in London for many years, wrote about Schumann. The Symphony in B-flat was "incoherent." "The general style betrays the patchiness of a tyro; while the forced and unnatural turns of cadence and progression," etc. "The mystagogue who has

no real mysteries to promulgate would presently lose his public did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks." This symphony belonged to the "Broken Crockery School."

And sixty years ago in London the Veridi of "Rigoletto" was accused of "an eternal effort at originality never accomplished, strange and odd phrases."

ONE of the most courageous Englishmen of the day is Mr. Granville Barker. Reviving "A Midsummer Night's Dream," he announced his intention of discarding Mendelssohn's music and substituting English folk-song. In the revival he carried out his hellish purpose. A newspaper spoke of the "daring departure," but there was no perturbation of nature nor did the attacks on Mr. Lloyd George cease.

MR. GEORG HENSCHEL has announced his withdrawal from public life and is now giving farewell recitals. At one in London he roused his audience "to a state of frenzy." This might be read in two ways, did we not know that the British public rather prefers a singer of from sixty-five to seventy years, a well-tried favorite, and Mr. Henschel is only sixty-four. We recall the fact that Mr. Henschel on one occasion conducted a concert of the Boston Symphony Orchestra, appeared on the programme as a composer, and in the course of the concert sang. And all this he did without the aid of a springboard or a change of cuffs.

THERE has been dispute about Mr. Henschel the singer. Some said that with a naturally poor voice he accomplished wonders. Others said that the voice was good; it was the imperfect vocal art, or the absence of technic, that made the voice unpleasant. The fact remains that in certain songs he was incomparable. No one within our recollection has equalled him in the interpretation of Loewe's "Forsaken Mill" and "Erlking," which to our mind is a far finer setting than Schubert's, more imaginative, more spectral. Every singer is to-day an "interpreter" with "a message," especially if this

one or that one cannot sing. Mr. Henschel was an interpreter, a true and expressive one, when in this country singers, men and women, were singing with bland indifference toward the meaning of the words and the spirit of the poet.

MR. SIGMUND GOTTFRIED SPAETH, a candidate for the degree of Doctor of Philosophy at Princeton University, handed in a dissertation on "Milton's Knowledge of Music; Its Sources and Its Significance in His Works." This volume of 186 pages, well indexed, is an exhibition of industry and learning which shows that the author has that valuable quality known to the Germans as *Sitzfleisch*. On page 88 he speaks of Milton's use of the word "charm": "With charm of earliest birds," that is, the blended singing or noise of many birds, being derived, as he believes, directly from the Latin "carmen," whereas the word is a dialect variant of "cherme." Here Mr. Spaeth might have referred with profit to Jules Combarieu's elaborate study, "Musique et la Magie," in which the author seeks to prove that secular song came from religious song and religious song was derived from magical song, musical spells and incantations. And Combarieu establishes two facts: that "Carmen," from which our word "charm" is derived, designated a magic formula, which was afterwards applied to verses of poets because like magic formulas, the verses had a rhythm and also because the first poems were of a religious nature and were sung; secondly, "Carmen" also designated a song and by analogy instrumental music. The Latins spoke of "the song of a lyre or a flute, as we to-day say the same or speak of the orchestral song."

OF course there is a chapter about Leonora Baroni, to whom Milton addressed little poems in London, but (page 130) "Mangars" should be "Maugars." Mr. Spaeth says that Milton "probably" heard Leonora for the first time at the palace of the great Cardinal Barberini. M. Romain Rolland is more confident and gives the date 1639; he also follows the tradition that Milton was in love with Leonora, who was "loved and extolled in song" by Pope Clement IX, "dolce sirena" with ardent eyes. She visited Paris

when she was thirty-three at the request of Mazarin. The critics found her voice more suited to the theatre or church than to the drawing-room, and her Italian manner was harsh to the ear, but they changed their tune when the Queen said no one could sing better. Leonora dwelt in France a year and departed in 1645. The celebrated Mr. Bayle did not hesitate to include her in his Dictionary, and we learn from the quaint translation of Maugar's discourse published in the English version of Bayle (1735) that Leonora did not pique herself upon being a beauty. "But she is not disagreeable, and no coquette. She sings with a bold and generous modesty, and with a sweet gravity. Her voice is strong and has a great compass; it is just, sonorous, harmonious; she softens and raises it without any difficulty, and without making any grimaces. Her raptures and sighs are not wanton; her looks have nothing lascivious in them and her gestures show a modesty that would become the chastest virgin. . . . I forgot my mortal condition and imagined myself seated among the angels, enjoying the happiness of the Blessed in heaven." This M. Maugar was "so famous for playing on the viol that the King of Spain and several other sovereigns of Europe desired to hear him."

SATELY the theory has been advanced that Milton's Leonora was not the great Baroni, but an Italian whom he met at Rome and who with her family afterward lived in London. This theory is plausibly supported by an array of dates and statements concerning's Milton's intercourse with the family after it arrived in London.

PUCCINI'S visit to London and the announcement that he thinks of writing an opera based on the drama "The Darling of the Gods" led the *Daily Telegraph* to say that William Fuerst's music to the play is "quite a feature" of the production at His Majesty's Theatre by Sir Herbert Tree. It appears that Mr. Adolf Schmid, the musical director at that theatre, added local color by the use of a few real Japanese instruments.

Must Puccini again experiment with a Japanese subject? His use of an American story with sentimental miners and borrowings from Debussy was not so successful as he fondly

hoped. If he should take "The Darling of the Gods" there would be cruel music to portray another Scarpia, the torturer, groaning and wailing 'cellos and all that. Is there a baritone who could equal Mr. George Arliss in the part, Mr. Arliss who is now showing to the public a beneficent Disraeli?

THE death of Mrs. Georgina Weldon was almost unnoticed in this country, and yet she played an important part in Gounod's life. She was a singer and a very practical one. The curious should read the biography of Gounod by Prodhomme and Dandelot, also the gossiping biography by Pagnerre, and if they have the patience, the books written by Mrs. Weldon about her experience with Gounod and his family. She thought herself a much-abused woman. A number of years ago the *Pall Mall Gazette* published an unsigned article favorable to her. She nursed Gounod at her home and cared for him in every way. She was devoted to him as composer and as man, though she knew the defects of the latter. "Noticing how fond he was of money, she used to change the gold he derived from royalties into five franc pieces and bring them to him in bags. When they were emptied on a table before him he gloated over them and found supreme delight in counting and piling them up." The writer insisted that his shrewish mother-in-law was jealous and got up a cabal against Mrs. Weldon when she visited Paris to sing. "Gounod slunk from her and then joined her detractors. As she was not a *cantatrice galante* she had no ardent defenders in the press. Her disappointment was bitter, and the ingratitude of the martyr preyed upon her. Lovely young singers springing up around him, and one, an American, being catholicized by his 'Polyeucte' and 'Mireille,' he had fresh inducements not to repent of having been ungrateful." He sued her to recover the scores of "Polyeucte" and "Georges Dandin." She answered, "Pay me what you owe me for all the money I spent on you." A British jury admitted her claim for £10,000. It's a shabby story. Chopin had his famous affair, but he was not made ridiculous by it. Gounod slipped and broke his leg one evening as he was trying to get out of Mrs. Weldon's way. Chopin was more fortunate in avoiding George Sand.

Biographical Sketches of Famous Singers No. 3

BY FRANCIS ROGERS

MARIA AND PAULINE GARCIA

MARIA (MME. MALIBRAN), 1808-1836

PAULINE (MME. VIARDOT), 1821-1910

IHAVE called Manuel Garcia, Senior, "the father of modern singing;" he was also the progenitor of two daughters, Maria and Pauline, who had operatic careers of exceptional brilliancy and wrote their names indelibly in the Golden Book of Singers. From their father they inherited musical and dramatic instincts of the highest order; and from him, too, they derived a comprehensive and sound musical education, as well as love and reverence for their art. All these they possessed in common, but disparity in age, temperament and conditions of life led them into dissimilar paths and accounts for the unlike memories they left behind them.

Maria was born in Paris in 1808, a few weeks after her father's arrival from Spain. Three years later he took her with him to Naples, and when she was only five years old gave her a child's part to play in Paer's "Agnese." In this case the child was certainly mother to the woman, for one night, during a performance, the little creature began of her own accord to sing a third part to a duet, much to the surprise and delight of the audience. As a mere infant, she spoke French, Spanish and Italian with complete ease, and a few years later became equally mistress of English and German. (Although purely of Spanish blood, she always considered herself a French woman.) Garcia had her taught the piano and musical theory under the best masters, and by the time she was eleven she could play to him all the piano music of Bach, for which he had a strong liking.

With all her extraordinary aptitude for learning and a loving and lovable nature, she was hot-tempered, impatient of discipline and indolent. Her father, with characteristic zeal and persistence, undertook to overcome these weaknesses in her make-up, in order to bring her great talents to their fullest possible development. To subdue and educate so strong-willed a child was an arduous task and productive of much suffering for the child, but

Garcia's will was indomitable, and in later years Maria admitted freely that without her father's stern discipline she never could have become famous.

At the age of fifteen she began her vocal studies under her father, an incomparable master. There was much to do, because her ear had never been accurate and her voice was in some ways defective, but a year later, in 1824, Garcia felt that she was ready for a public hearing. Her first appearance before an audience was at a concert given in Paris by a musical club under the direction of the lion of the hour, Garcia's friend, Rossini. She did credit to her father's teaching and was received cordially, but made no profound impression on her hearers.

A few months later she was with her father in London. Owing to the sickness of an important singer at the opera, it was necessary to find at short notice a substitute to sing the part of Rosina in "Il Barbiere di Siviglia." This was Maria's opportunity and she seized it. June 7, 1825, she made her operatic *début*. Her success was immediate and decidedly encouraging. Her youthful charm, fresh voice and easy, spontaneous action were most winning, although there were, of course, imperfections in her performance. On the strength of this *début* she was straightway engaged for the remaining six weeks of the season for the goodly sum of £500. Although she was associated with some of the best singers of the day, including Velluti, the last of the great male sopranos to visit London, she won the approval of the public and began to show signs of the marvelous magnetism which, only two or three years later, laid musical Europe prostrate at her feet.

A characteristic tale is told of her first performance with Velluti. He, being a singer of the old school, was accustomed to embellish his melodies with such cadenzas and flourishes as seemed good to him, but in rehearsal he contented himself with humming through his part without ornament. Consequently, Maria had no idea what embellishments he planned to use. At the performance, in the course of a duet with her, he introduced a set of brilliant vocal pyrotechnics much to the liking of his hearers. What were their delighted amazement and his disgust when, a moment later, Maria reproduced every flourish and ornament he had employed, throwing in at the end, for

good measure, some dazzling skyrockets of her own invention!

In the fall of 1825 she accompanied her father to New York as leading prima donna of his opera troupe. She was very young and almost without experience, but it was she, rather than he, that carried the musical burden of America's first season of grand opera. Garcia himself, having passed his prime, could no longer count on good service from his voice, and, as the other members of the company had but slight artistic merit, Maria's load was a heavy one.

New York had never seen a performance of grand opera in the European style, but, despite its inexperience, it was prompt to grasp the fact that the young prima donna was a remarkable and fascinating artist. The morning after the first performance the *Evening Post* said: "Her voice is what is denominated in the Italian a fine contra-alto, and her science and skill in its management are such as to enable her to run over every tone and semitone of three octaves with an ease and grace that cost apparently no effort. Her person is about the middle height, slightly *embonpoint*; her eyes dark, arch and expressive, and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts, . . . a cunning pattern of designing nature, equally surprising us by the melody and tones of her voice and by the propriety and grace of her acting."

Her popularity increased as the season went on. Garcia realized her value as a drawing card and gave her every opportunity to display her qualities. He even wrote an operetta for her, in which she had so much singing to do that after the first two performances she fainted away from fatigue. This drew from one of the newspapers a protest to the management for subjecting a girl of such tender years to so great a strain.

While Maria was thus basking in the sun of public approbation, her life behind the scenes was full of hard work and tempest. With increasing years Garcia had become more fractious and exacting than ever and was constantly quarreling with his high-spirited daughter. "Cannot" was a word never permitted in his household; what he said must be done, *must* be done, no matter how difficult. On one occasion he told Maria to prepare a new rôle within a very few days. When

she remonstrated that the time was too short, he replied that if she did not learn it he would kill her. She learned it! Again, after a hot dispute behind the scenes, they were playing the last act of "Otello." Suddenly Maria noticed that the dagger in her father's hands was a real one and that there was a murderous look in his eye. Thoroughly frightened, she fell on her knees before him, pleading hoarsely in Spanish, "For God's sake, father, don't kill me!" But murder was not in Garcia's mind, and the dagger was only a hasty substitution for a mislaid property weapon.

In March, 1826, Maria married a man of French birth named Malibran, a naturalized American doing business in New York. He was well on in middle age, but reputed wealthy. How the marriage came about is not known. Perhaps Garcia forced it through because of Malibran's apparent wealth; or, perhaps, Maria thought it the easiest way to free herself from an irksome paternal tyranny. The marriage was a complete failure, for her husband soon showed himself to be an unprincipled rascal without either money or honor. When Garcia and his troupe left for Mexico in the fall of 1826, Madame Malibran stayed behind in New York, very likely with the idea that she could help her husband to straighten out his tangled affairs. Occasionally she sang solos in Grace Church and also took part in some performances of English operettas at the Bowery Theatre, but after a long winter of domestic disillusion and futile efforts to arrange an endurable life with her husband, she decided to leave him finally and to return to Europe. In the autumn of 1827 she arrived in Paris.

Her life during the nine years remaining to her was an unbroken series of artistic triumphs in Italy, France and England—she never sang in Germany. Her year in America had transformed her from a promising *débutante* into a full-fledged artist. Her voice had become an organ of sympathetic timbre and extensive range, contralto in quality, but reaching upwards easily into the soprano *tessitura*. The middle part of it was inferior in quality to the lower and the upper, but Garcia's excellent schooling and Malibran's own instinct and skill enabled her to minimize its weaknesses and emphasize its beauties.

In person she was rather small, but well-proportioned; charming, rather than beautiful.

On the stage she was always most becomingly dressed, quite unlike the typical dowdy Italian prima donna of those days.

As an actress she carried everything before her. When we read in cold blood about her histrionic methods it seems as if they must have been extravagant and often bordering on bad taste, but such was not the verdict of her contemporaries, who found her acting both sincere and powerful. Behind every note she sang and every gesture she made were an audacity, a fire and a passion that stirred the emotions of her hearers to their very depths. She was frankly hungry for applause and would sometimes even stoop to meretricious means in order to win it. Like her father, she never doubted her ability to meet any emergency, and her astounding versatility enabled her to accomplish many seemingly impossible *tours de force*. Only two failures are charged to her account—one the impersonation of the Moor himself in Rossini's "Otello"; the other an attempt to dance a mazurka on the stage. In her brief career she took part in thirty-five operas, in some of which she was able to sing more than one rôle. Her mind was so acquisitive that she could master a rôle in a few hours, and her restless temperament was always urging her to add to her repertory.

In private life she was as bewitching as she was in public. Everybody she met fell instant captive to the charm of her warm, impulsive, generous qualities. It is fatiguing merely to read the story of this amazing woman's activities. She was never still; she never rested. Her days were so full that one wonders how she could have lived through even one of them—up at dawn for a long gallop on horseback, rehearsals and social intercourse all day long, the opera at night, followed by suppers and dancing—the sturdy flame that burned so strong in all the Garcias and that brought her brother and her sister to extreme old age, Malibran seemed determined to consume in herself within a few years.

I shall not attempt to follow her in her many tours—to-day in Paris, to-morrow in London, then back to Paris by way of Brussels; a month later a triumphal progress through enraptured Italy; then England again.

In January, 1828, she made her Parisian *rentrée* in "Semiramide" and finished the season there with ever-increasing success. When

her father returned from America she joined forces with him for a few performances of his favorite operas. His star was setting, but for a little while it shone as brightly as ever it had. The night he sang *Otello* it seemed that all his youthful fire had come back to him. No one was more delighted at this than his daughter. At the fall of the curtain on one great scene, Desdemona lay pale and weeping on the stage at the feet of the raging Moor. When, in response to hearty applause, the curtain rose a moment later she was seen standing beside him, hand in hand, her face almost as black as his. In the brief preceding instant the happy girl had thrown herself into her father's arms and kissed his sooty face!

In 1829 she and the great German soprano, Sontag, had all London at their feet. The following year she met Charles de Bériot, a Belgian violinist of note, with whom she formed a happy and enduring liaison, and who became the father of her two children. With him she made a home for herself in Brussels, to which she always returned in her brief and infrequent holidays. In 1832, at a few hours' notice, she started for Italy with her friend, the mighty Lablache, and made a brilliant tour through the principal Italian cities. The story was always the same. Wherever she appeared her audiences were limited only by the size of the auditorium. Her fees increased by leaps and bounds. In 1835 she received from the London opera £2775 for twenty-four performances, not bad pay even for 1914!

In 1836 she succeeded in obtaining from the French courts an annulment of her marriage. This was brought about largely through the influence of our old Revolutionary friend, Lafayette, now a very old man. He, like the rest of the world, was the devoted slave of the young prima donna, and used to say laughingly that she was both the latest and the last sweetheart of his long life. As soon as Malibran was free she married de Bériot.

In April, 1836, she was riding in the park in London and had a bad fall from her horse. She made light of her injuries, which in reality were serious, and insisted on singing the same night. If she had taken reasonable care of herself it is likely that she would have recovered completely from the accident, but she had never known how to spare herself and, although in constant pain, continued her strenuous life without abatement. In the autumn

she was engaged to sing at a great festival in Manchester, England. Although in no condition to appear at all, she insisted on singing not only what was on the programme, but also all the encores that the greedy public demanded of her. On the third day she collapsed completely and was carried from the stage to her hotel in a dying condition. A few days later, September 23, 1836, she died in the twenty-ninth year of her age. She was buried in Manchester for a time and then taken to her final resting-place in the cemetery of Laeken in Brussels.

There was something so feverish, so meteoric about Malibran's career that it is hard to estimate her real merit as an artist. She flashed across the heavens, dazzling all beholders and leaving them powerless to indicate coherently the path she followed. Her personal magnetism was so powerful that it rendered dispassionate criticism of her art all but impossible. Musically, she had some creative power, as her improvisations and published songs attested, but dramatically, despite her indisputable histrionic gifts, she created nothing. She left behind her no worthy followers; her artistic influence ended with her brief life. And yet so shrewd and competent a critic as Rossini said: "I have met in my life only three singers of real genius—Lablache, Rubini, and *that spoiled child of nature*, Malibran."

To turn from the study of Maria Garcia's career to that of her sister is like listening to a symphony by Beethoven after "Tristan and Isolde," or reading Wordsworth after Shelley.

Pauline Garcia was born in Paris in 1821 and came to America with her parents four years later. All her long life she retained a vivid memory of her father in the hands of the Mexican brigands, who, after robbing him of his all, compelled him, at the point of the knife, to sing them a song. She was as precocious intellectually as Maria, but as docile and amenable as her sister was impatient and rebellious; her father put it, "the one must be bound by a chain; the other may be led by a silken thread." At an early age she could speak five languages easily, and when she was eight we find her perched on a high stool playing accompaniments for her father's singing lessons. Later she became a pupil of Liszt's. She was only eleven when her father died—too young to have had her voice trained by him. She always held that her mother was

her teacher, but it is more likely that she herself and her brother, between them, were responsible for her excellent method of singing.

In 1838 she made a concert tour in Germany with her brother-in-law, de Bériot, and a year later made her operatic début in both London and Paris as Desdemona and La Cenerentola. Théophile Gautier promptly hailed her as "a star of the first magnitude." Her girlish charm, despite her plain features, won all hearts at once, and her mezzo-soprano voice of wide compass, though not of strictly beautiful texture, had in it an unusual power to stir the emotions. Within a short time this girl of eighteen was singing first rôles in the company with Lablache, Grisi, Rubini, Tamburini and Persiani.

In 1840 she married Louis Viardot, a Frenchman who had made some name for himself in letters and the dramatic world, and with whom she lived happily for more than forty years.

A grand tour of the Italian opera houses of Europe soon made her well and favorably known in Madrid, Vienna, St. Petersburg, Moscow, Edinburgh and Dublin, although she never sang publicly in Italy. Everywhere she was accepted as an artist of the highest rank. Meyerbeer's vogue was at its zenith, and Pauline soon became famous for her impersonation of the heroines in "Robert le Diable" and "Les Huguenots." She was, too, the inspiration and creator of the great rôle of Fides in "Le Prophète," which was first produced in 1849, and with her interpretation of it made a great sensation in the world of opera. This was one of the greatest of her rôles, sung by her in all some two hundred times, but perhaps not greater than that of Orphée in Glück's undying opera, which was revived for her in 1860 at the Théâtre Lyrique in Paris, and in which she sang more than a hundred times. In 1861 Glück's "Alcèste" afforded her another opportunity to display her splendid art.

She retired from the operatic stage in 1863 and lived in Baden till 1871, when she returned to Paris. There she gathered about her many pupils and friends, with whom she passed usefully and happily the remaining years of her life. She died in 1910, nearly three-quarters of a century after her sister.

Madame Viardot-Garcia's appeal was always to the *cognoscenti* rather than to the unthinking public. Neither her face nor her tall, lean

figure were ingratiating at first sight, and her voice, despite its range and technical facility, always had a somewhat thin, harsh timbre. But the noble artistic nature of the woman, her superb musicianship, her great skill as an actress and the vivid expressiveness of her interpretations won the praise of the best musicians in Europe. Liszt wrote of her: "In all that concerns method and execution, feeling and expression, it would be hard to find a name worthy to be mentioned with Malibran's sister. In her, virtuosity serves only as a means of expressing the idea, the thought, the character of a work or a rôle."

Schumann, in token of his great admiration, wrote for her the cycle of songs, Opus 24, and Wagner has recorded his approbation of the masterly fashion in which she sang for him at sight a whole act of *Isolde*.

She was an exemplary artist in all her rôles, but was exceptionally fine in the operas of Glück and Meyerbeer, and left the operatic world appreciably richer by means of her superb interpretation of them. As a teacher of singing, after her retirement from the stage, her influence was not so great, but she was able to pass on worthily to the present generation the great traditions and experience of her family.

Maria Garcia belonged to the romantic school of singing, poignant, exuberant and personal, making a quick appeal to the emotions and dependent, in great part, on the moods and impulses of the hour; the art of Pauline Garcia was of the classic order, impersonal, restrained, striking deep, but not less moving and all the more satisfactory because of its serenity and reposeful power.

(To be continued)

DARM- STADT

The first performance of Weingartner's *Cain and Abel* is to take place in April at the Court Theatre.

* * *

BERLIN

Arnold Schönberg is writing a new opera, the subject of which is borrowed from Balzac's "Seraphita." The plot follows the novel closely. The work will comprise seven scenes.

* * *

"Frau Anne," a comic opera in four acts by a twenty-two year old composer, Stanislav Letosvsky, has been successfully produced, and is receiving warm praise.

POSEN

The scoring, the picturesque local coloring are particularly commended. Great hopes may be founded on the hero of this remarkably brilliant début.

The Municipal Orchestra in England

BY JOHN F. RUNCIMAN



SOME months ago I met the editor of a London paper in the Strand, and he appeared a little worried. He soon revealed the cause of his distress. Being a liberal and progressive, he had advocated music in the parks; he won the day; various bands were engaged, and during the summer months for many years had played; and at last, on several fine evenings, he heard them play at Golden's Green. Horror! Consternation! Dismay! The plea for bands in public places was the educational and refining influence of music on the masses; and here he found rag-time, the most vulgar of music-hall tunes, the most inane waltzes out of the latest musical comedy, in full blast. The ratepayers were forced to put their hands in their pockets to find money for the express purpose of debasing the taste of the masses! So do valiant pioneers suffer disillusionment. I hope most of them bear it with a nobler equanimity than Mr. H. W. M. displayed. His face turned livid; he raged in his wild fashion; and he wound up by requesting me to hear a few of these bands and denounce them for the wretched stuff they inflicted on a public (that likes the stuff right well) and for neglecting their duties. He wanted "something fiery," he said. I assented dubiously, for I am a gentle writer by nature, and to turn off "something fiery" would be, I felt, a hard task. Ernest Newman once asked, in print and satirically, if "God, who made the lamb, made thee?"—and I said the answer was in the affirmative.

However, having assented, I set to work myself, and also I pressed into the service a few friends; and, in the course of a fortnight, I had about fifty programmes before me. I may say that previously I had never taken the trouble to listen to these park bands—not that I was superior or contemptuous, but because a musical critic's calling compels him to hear quite as much music on the large scale as is good for his soul; and if he belongs to a musical family who have cultivated their gifts, he can have and share in at home as much chamber-music as he desires. So, in total ignorance, I began my round. The first programme puzzled me: Wagner, Beethoven,

Weber, Schubert, with some light things thrown in, and all excellently played. The second and third experiences were of the same sort, and at last I began to think I had by chance struck a lucky vein. My friends began to send in the programmes they had collected—most of them from out-of-the-way quarters which they happened to be passing (for they did not stay to hear the performances and offered no criticism: having got the programme, their function was at an end); and as soon as I looked those programmes through I saw that it was not I who had struck lucky, but my friend Mr. H. W. M. who had struck unlucky. These concerts are all of first-rate quality; and, judging from the specimens I heard, the same may be said of the playing. The conductors, most of them Kneller-hall trained men, are evidently cultured musicians—some of their names are adorned with the legend Mus. Bac.; and if it be objected that the playing is at times a little mechanical or even military, I reply that it would be a pity were it otherwise. In the open air we do not want fine nuances and fancy readings; attention to the f's and p's and careful, broad expression are all any one can want. I have nothing but the highest praise for all the bands engaged by the London County Council.

But why should these bands play only during the summer in the parks? During the summer our millions of inhabitants might very well amuse themselves without bands. They can go and watch ducks swimming about ponds; they can either watch people playing bowls or cricket or tennis, or take a hand in those games themselves; there are a thousand diversions open to all good folk who want to pass their evenings. In the winter, however, no such means of mild dissipation is provided. The parks close at dusk, and even if they were open no one could sit, when it is too dark to play games in the open with a blizzard freezing the life out of every being who has not a roof and a fire. Our London County Council assumes that everybody has a roof and a fire, and it is true that most of the people who sit around the band-stand enjoy these inestimable luxuries. But even these luxuries pall, and what can the patrons of the band-stand do then? They go to picture-palaces.

A humble suggestion is that the bands ought to be kept up throughout the winter. Halls

would be necessary, and halls cost money to build; and the cost of each of a few rough shanties, which would serve, would not be greater than our great, mighty and flunky city corporation spends on decorating the streets when some minor monarch or potentate, who has been dismissed without the usual month's warning, drives to the Guild-hall to partake of turtle soup. There is no reason why these halls should not be run up near the entrances of all our parks. In England we are so keen on looking after other persons' morals that it would never do to leave the parks free to every one after dark; but temporary railings could quite easily be put up for the night and taken away next morning, when there would be no fear of outdoor immorality. Thousands would flock to concerts given under these conditions, pay their pennies for a chair and a programme, and go home well pleased, like Pepys of old time. There is only one serious argument to be brought against this gentle proposal. It is that the bandsmen who play in the summer are otherwise engaged in the winter—balls, banquets, etc.—and not available. To this I retort Bunkum! There are in London at this moment hundreds of skilful instrumentalists suffering the pangs of hunger—and, worse still, suffering from the sight of their hungry children—because they cannot get work. Why on earth should our County Council spend all the money on bandsmen who have an assured living to start with, who regard these park engagements simply as a means of providing themselves with pocket-money? The answer may be that if the London County Council embarked on such an enterprise, a musical director would be necessary. Why not? He would not cost much; and the Council throws its money away with both hands when a friend of one of its members wants a job.

Lately I spent a few weeks at a village called Brighton. Shortly before, or after, the Prince Regent, later George IV, of adipose memory, helped Bill Adams to win the battle of Waterloo, he took it into his head to "make" Brighton. And whether or not he had anything to do with the winning of Waterloo, he certainly did make Brighton. For years no young man ran away with a young lady without stopping there a few days: Brighton gave a *cachet* to many elopements. Then Brighton fell on evil days. Its miracu-

lous chain pier was swept away; crowds of half-crown half-day trippers invaded it day by day; gamblers and card-sharpers frequented the old shabby, genteel-like Hamblins (which went bankrupt a few years ago); clean-handed men would have nothing to do with it. Then the corporation, mainly composed of grocers—Brighton is overrun with grocers—saw that something must be done. They started or revived the Aquarium and "Dome" concerts, and after experiments they found a conductor of genius, Mr. Lyell Tayler. The effect was electrical. The first year's working resulted in a glorious deficit of some £2,000 (10,000 dollars of your money); the second year in a tiny deficit; and, according to a friend of mine, associated with the one big musical firm of Brighton, the third year will show a profit. This is monstrous. Were our London park concerts to show a profit our County Council would stop them at once; they would say that if a profit could be earned, the private entrepreneur had a prescriptive right to it. But the millions of London are mightier than the London County Council, and some of these gentlemen will soon be unseated from the high-horses on which they have gaily ridden for some years. Ere it is too late, I suggest to them, through the medium of an American paper, that what they ought to do is to imitate Brighton. At Brighton, it is true, the charge for admittance is six cents; but at Brighton there are many mouths to be filled—I mean the mouths of the fishes, which gape at 12 noon sharp every day: one can set one's watch by them. With the hundreds of players in London, who would take a little rather than have nothing, the cost of bands in extemporized buildings need not cost very much; and since every one who listened to the music would pay at least his penny for it, I believe the loss would be infinitesimal. I should like to hear the views of some of your American contributors. To me, it seems that the picture-shows are nothing less than a national calamity. But they are cheap, and music is dear; and a workingman who has only sixpence to spend cannot afford three shillings for himself, wife and daughter.

For nearly the first time in my life, I have listened to music with intense pleasure for an hour or so day after day. The tedious business of a musical critic disheartens one. You

go to many concerts, hoping to hear something fine and new. You hear the fine—it is old; you hear the new—it is not fine. You have got to write about it all the same. At Brighton, since the Corporation thought that a good orchestra would provide entertainment for a better class than the gamblers and card-sharpers, the programmes have been above all praise. Beethoven, Wagner, Mozart, Bach—yea, Bach!—figure there; and under Mr. Lyell Tayler the renderings have been excellent. To such Americans as find their Paradise in England instead of Paris, I would say, Go to Brighton (if you are of a musical turn). Such concerts as Mr. Newman and Sir Henry J. Wood provide during a couple of months of the year are an everyday affair there. The band is a small one, but, in its way, complete. And though an organ recital is not usually considered an exhilarating exhibition, those given by Mr. Entwhistle Clifford are soothing and comforting to the weary soul who has been frightened away from the beach by the smell of bad fish and nearly run over by motor chars-a-bank. In my present mood I could settle down in the village discovered by the victor of Waterloo and hearken for years to organ recitals and band performances.

It has been argued for many years by the champions of "private enterprise" that the municipality has no right to interfere in these matters, that we ought to remain forever and a day at the mercy of the private individual, that we ought to accept, on bended knees and with fervent piety, what he chooses to give us in the shape of music. I put it to these valiant heroes that their game is up. If they had had their way there would be no public music in London to-day in the summer time; if they get their own way we shall never have any in the winter time. The picture-palace, the music-hall and the public house are, to speak as the vulgar, to collar the lot. There are "temperance" reformers who preach total abstinence at public meetings, and go to their clubs to imbibe whole bottles of champagne; and these gentlemen tell us that people who want music must pay for it, and that those who cannot afford to pay for it ought to sit by their firesides and read the latest temperance reports. So far, we have won; and I think we will win in the long run. I don't know how these matters are managed in America—but I trust better than in England.

The last argument against popular music is that it prevents private enterprise being possibly remunerative. This is absolute nonsense. In England, and I am sure in America, the more popular music there is, the better it is for the givers of concerts. The Promenade concerts have fed the Queen's Hall concerts; the Proms have been fed by the park bands; and I am sure entrepreneurs have nothing to lose, but everything to gain, by fine orchestral music becoming a necessity, not a luxury, of the lives of the people.

The Musical Schools of Europe

By M. D. CALVOCORESSI

This is the first installment of a series of articles on modern composers and their methods. The author is a well-known critic living in Paris and editor of the "Revue Française de Musique." He is not only thoroughly conversant with the compositions, but he has a wide personal acquaintance with the composers.—EDITOR.

I

IT is Robert Schumann, I believe, who first drew attention toward the gradual division of the musical world into national schools. "It seems," he wrote in 1843, "that the nations around Germany were striving toward emancipation from German sovereignty." And he adduced the appearance of Berlioz, of Chopin, of Glinka, of Sterndale Bennett and of several other composers belonging to different countries and asserting, in his opinion, characteristic race idiosyncrasies, and whom posterity remembers not.

Since that time events have proved him altogether right. And nowadays the student of modern music has to confront quite a number of distinct schools striving toward different, and at times all but incompatible, ideals. Almost each great nation can show at least one; and many, like Russia, France, Great Britain, the Austro-Hungarian Empire, and to a lesser degree Italy, several.

Of course, although it is convenient to follow, for the purposes of study, geographical divisions, there are several weighty reasons for not binding one's self to that method too closely. To begin with, currents of influence make themselves felt from country to country and from nation to nation. A whole branch of the Russian school, a branch of the British are best studied in connection with the spirit and

methods of German music; so are, to a degree—as a following article will attempt to show—the Scandinavian, the Finnish, and part of the Bohemian except for the presence of a few folk tunes, which come by way, so to speak, of picturesque illustrations and do not affect in the least the actual musical scheme, a considerable body of Spanish composers have submitted blandly to Italian influences. Many other instances might be adduced.

Even the question of actual race is not always final, nor clear. For example, how far César Franck's ascendancy, supposed to be German, should be taken into account; and how far that composer, who was Belgian, may be included in the actual French school remain open questions, which have of late given rise to much debate. Yet one cannot gainsay the facts that he lived in France, acquired his culture in France, and gave birth to a school of French musicians. Among his followers, on whom the stamp of his influence is obvious, one finds Frenchmen from the Cevennes like Vincent d'Indy, from Brittany like Guy Ropartz, from Touraine like Charles Bordes, from Paris like Ernest Chausson. Another of his pupils, Guillaume Leken, was, like himself, a Belgian, but is usually (and rightly) considered as a member of the French school.

Thirdly, many individual cases afford instances of the trouble one may experience when attempting to classify composers according to their origin. Sylvio Lazzari, for instance, was born in Tyrol, but studied in Paris. Must one include him in the Bohemian school or in the French? An answer can be supplied only by the idiosyncrasies of his music. And there are many occasions in which that test proves extremely precarious.

For (and this is the fourth and last of the reasons why one should not wholly trust in the point at issue geography nor ethnography) it is extremely difficult to establish, in the matter of "national" musical characteristics, unequivocal standards. In the same country, at the same period, one finds composers as different as, say, Rachmaninov and Stravinsky, or Albéric Maynard and Debussy, or Sir Edward Elgar and Cyril Scott. One is then, naturally enough, led to wonder what the "national" idiosyncrasies of Russian, French, British music may be.

The question of musical nationalities, indeed,

appears to be one of the most puzzling that the modern historian, critic or plain music-lover has to deal with. Like all questions appertaining to art, if it is to be solved at all, it is by induction and not by deduction; by observation and experience, not by theoretical reasonings founded on arrogant imperatives. Therefore, I think best to leave it unsolved for the present; and I shall, by way of conclusion to the articles that will follow, offer a few suggestions on that much debated topic—to which, of course, I shall often have to refer in the interval.

A rough, but in a way serviceable, classification of the European schools may be arrived at simply by ascertaining in which measure they remain subject to alien (chiefly to German scholastic) influences, and in which measure they assert distinctive traits of any kind. For reasons that I hope to make clear later, it may be a mistake to ascribe undue importance to the use of national folk songs *per se*. Of course, the first idea that comes to every musician intent upon remaining true to the ideals of his own race, whatever those ideals may be, is to resort to folk-tunes. Leaving aside, for the present, the not unimportant question whether the very deliberateness of the method may not preclude artistic efficiency, one may remark that, even if the principle is good, its applications are many and dissimilar. Folk-tune, for instance, has served the ends of Russian composers like Glinka, Balakirev or Borodin well, but been of little avail to many others from Russia and from elsewhere.

It is useful, however, to establish distinctions between schools which use folk-tune extensively, like the Russian, the Spanish, the Hungarian; those in whose evolution folk-tune plays if not lesser, at least less obvious a part, like the French, the British, the German;* and those that may be studied without any reference whatever to folk-tune, like the Belgian and the modern Viennese.

Then, it is all important to discriminate between schools that have an artistic past, whose history extends far back, and those that have none (among which one may quote, besides the Russian, the Hungarian); and furthermore, in the former category, between those whose evolution has followed an unbroken line, like the German and the Italian, and those

whose progress has been at times interrupted, like the British, the French and the Spanish.

Of course, in many instances, the use of such distinctions will be found to be virtual rather than practical. For instance, I think that the modern British school might almost be studied without reference to the early British composers, whose influence has been altogether superseded by Handel's and Mendelssohn's until the time when that school began to reassert itself. On the other hand, it is impossible to deny the indebtedness of the modern French impressionists, and especially of Debussy, to Couperin and to Rameau; and equally impossible not to feel how little remains, in the Italy of to-day, of the spirit of Monteverdi, Frescobaldi, Scarlatti and other old masters.

So that on the whole one should, when starting to study the modern musical schools, adopt no *ex cathedra* principle, but be prepared to accept facts as they are, with the hope of reducing them to some sort of order without having previously twisted them or disguised them under more or less convenient label. That task will be attempted in the articles that are to follow this introduction, and which will, under the reservation given above, be arranged in geographical order but with as many cross-references as possible.

A summary survey of the different schools of Europe may help to show how intricate is the problem of establishing a classification founded on musical, not merely circumstantial idiosyncrasies.

Starting from the north, we meet the Norwegian school, whose chief and best-known exponents are Grieg, Sinding and Svendsen. Its members use folk-tunes extensively, but their technical methods connect them closely with Germany, where most of them were educated. The same may be said of the Swedish school, and to a degree of the Finnish, whose head is M. Sibelius. Of contemporary Danish composers, unfortunately, very little has come to my notice.

Russia affords a wide field for study. After the so-called "national" school of Glinka's followers, which in itself comprised individualities as different as Dargomyski and Borodin; after the romantic, vacillating school that began with Serov and, like the former, still obtains, have come a conservative school, subject to German influences, and all the inde-

*These assertions will be accounted for in following articles.

pendent modern composers from Scriabin to Stravinsky.

Although there are Polish composers, it is almost impossible nowadays to speak of a Polish school as a characteristic whole. Belgian composers are many, among whom more than one displays talent. It is customary to distinguish a Flemish branch, and a Wallonian, more or less connected with Germany and with France, respectively. Race idiosyncrasies, however, are almost impossible to discern.

Very little is occurring in the Netherlands. In Germany the situation is pretty generally known: one finds followers of Brahms and followers of Wagner; a Mendelssohnian school still flourishes; there are Dr. Max Reger, Dr. Richard Strauss and their followers, and many younger men upon whom little notice is bestowed.

The German school branches into the Austro-Hungarian empire, where matters are extremely complicated. Apart from the composers obviously influenced by Germany, we have to deal here with Arnold Schönberg and his school, the modern Viennese proper; with the Bohemian school, founded by Dvorak and Smetana; with the new Hungarian school, whose characteristic traits are marked and many. Schönberg's claim, on the other hand, is that he has been strongly influenced by Gustav Mahler. How unlike Mahler's his recent works are will appear at first sight. Then comes the question of Gipsy music and its influence on the Hungarians—an influence against which the younger members of the school have successfully reacted.

France is a microcosm in itself, including conservative composers and revolutionary composers, and in which about half a dozen distinct currents appear.

There exists quite a number of Swiss composers. As in the case of Belgium, one must draw a distinction between the German, Swiss and the French. In Spain, the situation is very clear. A spirited, active school, headed by Felipe Pedrell and the late Isaac Albeniz, has appeared and is doing well. Its tendencies are distinctly national, as will be shown. Portugal is inactive. Italy possesses, besides the countless horde of opera writers, veristic or not, a small but dignified school of symphonists, whose head is Romano Sgambati; also a body of young modernists like Pizzetti and others, to say nothing of the futurists.

Roumania has a few good musicians to show, among which Kiriak, Georges Enesco, Stan Golestan (the latter two live in Paris) are best known.

Bulgaria is the native country of a composer, Ianco Binenbaum, whose yet unpublished works have recently created a great sensation among musical circles in Paris.

To the credit of Greece, until lately, nothing was to be found but a few composers who imitated the Italians very poorly. Of late have appeared a few young artists (who for the most part live abroad) that justify greater hopes; among them should be named Riadis, Iaslar, and Coromilas.

(To be continued)

A plan for still another school for the training of church musicians is announced by Mr. Frank Damrosch of the Institute of Musical Art. The course of study will include organ, voice culture as applied to choir-training, boy choir-training, conducting, theory of music (harmony, counterpoint and composition), congregational singing, hymnology, study and analysis of ancient church music, including the Gregorian chant, the old Flemish and Italian schools, ancient Hebrew, Bach, etc. Also the relation of music to the form of service as used at the present time in all churches which employ a regular form of worship. There are already two well-organized schools offering practically the same course, one at the New England Conservatory of Music, Boston, Mass., and the other the Trinity School of Church Music under Felix Lamond.

* * *

Last year Dr. L. A. Coerne, the director of the University of Wisconsin School of Music, working in line with the general idea of community education and uplift which is coming to be known as the "Wisconsin Idea," inaugurated the custom of having some members of the faculty of the University School of Music give concerts at some of the more prominent musical schools of the country in exchange for concerts given by the faculties of these schools at the University of Wisconsin. It was tried out successfully last season with the University of Michigan School of Music, and this year the director of the Oberlin Conservatory of Music was invited to cooperate with the Wisconsin School in these exchange concerts.

* * *

A Beethoven Festival will be given by the Symphony Society of New York under Walter Damrosch on February 18, 20, 25 and 27 and March 4, at Aeolian Hall, and on March 7 at Carnegie Hall. In some respects the Beethoven Festival of this season will differ from its predecessor musically in that it will contain only seven of the nine symphonies, but in place of the two symphonies omitted, the violin concerto in D played by Mr. Ysaye, and the "Emperor" concerto in Eb played by Mr. Hofmann will be added. A new feature will be the special engagement of the Kneisel Quartet, which will demonstrate Beethoven's work in the Chamber Music field. The soloists comprise the foremost interpreters of our time and include Eugene Ysaye, Josef Hofmann, Mme. Julia Culp, Mme. Jeanne Jomelli, Kneisel Quartet, Arthur Middleton, Miss Christine Miller, Reed Miller, Oscar Seagle. At the closing concerts of the festival the society will have the assistance of the entire chorus from the Oratorio Society of New York. Louis Koemmenich, conductor.

New Productions in New York

BY RICHARD ALDRICH

"MADELEINE"

First performance, January 24, 1914

TO give one new American opera a year seems to be the precedent established at the Metropolitan Opera House. The precedent was followed this season on January 24, when the first performance was given of "Madeleine," a new opera in one act, music by Victor Herbert, text by Grant Stewart. It was a matinee performance and the audience was large, the reception of the new work friendly. That the attitude of a "first night" audience is not necessarily an indication of a new work has long since been discovered, however, and whether "Madeleine" will prove to be a lasting success the remaining weeks of the season will help to determine.

The little opera is based on a French play by A. Decourcelles and L. Thibaut. It tells the chagrin of Madeleine Fleury, a popular and brilliant prima donna of the later eighteenth century in Paris, at the refusal of her aristocratic admirers and lovers to dine with her on New Year's Day, on the plea that they must dine on that day at home with their mothers. Even her maid refuses, for the same reason, and her boyhood friend, Didier, a modest painter, compromises by asking her to dine with his parents and himself. After accepting, Madeleine changes her mind and dines alone at home with her own mother—in the shape of a portrait that Didier has been renovating and has brought with him.

The conceit is pretty. Mr. Stewart's text has not a fine literary quality and is not notable for the skill with which he has brought out those potential elements of the drama. But it has probably all that would be expected in an operatic libretto. At all events, it is serviceable; and the character of the English diction heard in the performance was not such as to bring the literary quality of the text home to the listeners, or make it matter much what that quality was.

Mr. Herbert has before now shown an ever-ready ability to turn an expert hand to any kind of music that may be required. Few musicians are more fluent, few can more readily assimilate to his own uses the forms

and manners of musical expression that are current in the musical world. The idioms of modern music, melodic, harmonic, orchestral, in form and substance, are quite familiar to him. He knows the orchestra intimately from long years of experience inside and out of it, as player, conductor, and composer. And until this opera was heard it would have been said that he was never at a loss for a tune, sometimes a good one; that he could shake tunes from his sleeve. Nobody could fill the land with successful operettas as he has done without this useful facility.

But tunes have rather gone out of vogue in certain modern operas, and in "Madeleine" Mr. Herbert has turned his attention more to other matters. He has attempted to attain the quick and rapidly moving style of the "conversation opera"; to write in an excited and fragmentary, often disjointed manner, in an effort to gain rapidity of movement; making the orchestra do much tonal picturing of the action, sentiments and minor doings on the stage, with very little regard for musical development and enlargement, except in certain lyric moments. In these the music is given an opportunity to breathe.

The rest of the time the composer is much concerned with details of delineation, as when Madeleine is writing her note to "Dear Maurice"; or when she rings her bell for the servants; or when the dinner table is brought in; or when Didier tells of her scale practicing as a girl—how felicitous and intellectual a touch that then a fragment of a scale should be heard in the orchestra! And when Duke François turns her horses out of her carriage in the street below, there is orchestral fracas, as there is when Madeleine bursts into her several tempests of rage—but it is very much the same kind of fracas for both.

Indeed, it seems as if Mr. Herbert had been carefully observing the methods of Strauss, with a memory for much that appertains to Beckmesser; but it appears also that he has not the cleverness and the capacity of a Strauss, and the result of his efforts to be not musical but descriptive, is a score restless, uneasy, but without a real impression of vivacity or animation, lacking musical beauty and refinement and with a false ring of cleverness.

Of the more sustained lyric moments the most important is Madeleine's soliloquy just before the noisy entrance of the Duke, ending

with a murmured melody that is used here, and later to recall her mother and her mother's portrait. There is suggestion in this of the pensive mood, but the arioso is suspended on a wearisomely repeated mounting harmonic phrase, of which there are so many in the opera. There is more of this in the scene with Didier, when he sings of his reminiscence of their childhood together, a pleasingly sentimental passage.

Mr. Herbert has shown great ingenuity in his orchestration, a desire to write in the most "modern" vein, especially when he wishes to be descriptive. He seems to have bestowed his greatest care and attention upon this rather than upon the substance of his music. He is incessantly seeking after "effects" of one kind or another, and his scoring shows a resolute determination to be another Strauss. In this his success is but partial.

"Madeleine" was produced with the care and finish that mark most of the Metropolitan's productions. Mr. Polacco conducted zealously, skillfully, with a full knowledge of the work. The orchestral score is difficult and complicated, and was admirably played. Mme. Alda was the heroine; her acting was characteristic and spirited. In her singing she met the requirements of the part, especially in the roulades with which she heralds her first entrance. Mr. Althouse did well as Duke François, a part which he portrayed with vigor, singing with a powerful though sometimes slightly hard tone. The Didier of Mr. Seguro was sympathetically portrayed, but a somewhat more musical quality of voice would have been welcomed. And Miss Leonora Sparkes as Nichette was charming and sprightly.

SCHÖNBERG'S D MINOR QUARTET

First performance in New York, January 26, 1914

THE first important work of Arnold Schönberg, who is at present one of the storm centers of modern music, to be heard in New York was performed on January 26. It was his string quartet in D minor, Op. 7, and was played by the Flonzaley Quartet. A couple of entirely innocent songs had been sung here earlier in the season; but no inkling had been given to music lovers in New York of the real quality of the music of this man who is arousing so much discussion in Europe.

Schönberg is a Viennese by birth, 39 years old, who has lived in more or less obscurity in Vienna and Berlin till recently, when the unusual, not to say extravagant, character of his compositions has caused lively debate among connoisseurs, and, in the concert room, vigorous expressions of approval and disapproval such as are not often aroused in these days by products of musical art. He is now writing in his "third style," and it is this "third style" that is causing so much trouble in the musical world.

This string quartet belongs only to his "second style," and is not really matter to cause serious disturbance or riot. Its unrelieved length is one of its greatest difficulties. Though it is presented in one movement, there are evident divisions corresponding to the four movements of the "antiquated" sonata form and marked by their changes in spirit and mood. Nor is the music so fearsome in dissonance and harshness of harmony as some had been led to believe. The themes are not in themselves beautiful, but for the most part dreary and inexpressive, and there is little light and warmth in their development. This is elaborate and abstruse. The composer has carried to an extreme point their transformation, juxtaposition, inversion, and development in independent and polyphonic part-writing. Schönberg's "logic" is one of the qualities on which his admirers put the greatest stress; and this purely intellectual quality dominates the entire work. He seems to be little concerned with beauty for its own sake, or with emotional expressiveness. Nor with all this logic does there seem to be continuity of thought or a determinate and precise issue, but rather one ingenious experiment after another.

Occasionally one of them succeeds in ways that lift the listener for a brief moment out of these abstruse combinations; there are such moments in what correspond to the adagio; and at the end there is a coda in which, for the first time the impression of beauty is sustained. But of the prescience of a master, of the vision of a seer into unknown realms of beauty, this quartet shows little or nothing.

Will our grandchildren see it and smile indulgently at bewildered listeners of 1914? The question is not really important; bewildered listeners of 1914 can only listen for themselves.

The performance may properly be con-

sidered notable, whatever may be thought of the merits of the composition itself. It is a work of enormous length and difficulty; its preparation has occupied the players for a long time. They put into it not only their great accomplishments and highly finished skill, but also much anxious thought and intellectual study. They gave it also a genuine devotion and enthusiasm. They clearly believe in it themselves, and they played it with the earnest purpose of making their listeners believe in it.

To prepare their listeners for a better comprehension of it, they had offered a preliminary hearing to such of their subscribers as cared to take advantage of it a month before the concert, at the Cort Theatre, where Mr. Kurt Schindler also delivered an explanatory and analytical address. This address has since been printed as a pamphlet, with an enunciation in musical notation of the principal themes of the quartet.

Music becomes a pretty serious problem when a string quartet needs such preparation. But Arnold Schönberg and his music have already occupied so much attention and created so much controversy abroad, that it was high time some of it should be heard in New York. His five small pieces for orchestra, which gave rise to "sensational outbreaks of temper," as Mr. Schindler calls them, among the public and critics of London, caused similar eruptions not long ago in Chicago—and Anglo-Saxon musical audiences are not much given to making such demonstrations about music they do not care for.

The audience was large, profoundly attentive, and evidently desirous to appropriate all the players could give them. At the end there was long, continued applause. The performance at least deserved it; it denoted a wonderful mastery of a most difficult score, perfect in intonation in the exact exposition of complicated rhythms and in the balancing of themes.

"DON QUICHOTTE," BY MASSENET

First Performance in New York February 3



HE Chicago-Philadelphia Opera Company gave its first performance at the Metropolitan Opera House on February 3; the opera was Massenet's "Don Quichotte," heard for the first time in New York. The opera cannot be said to have made a deep impression.

"Don Quichotte" is one of the more recent

of Massenet's operas. That his inspiration at the end of his life ran thin, that he economized severely with it, has been obvious to those who have heard his later operatic productions. But the French composer had thoroughly mastered the technique of operatic composition; he had a sure sense of the stage and its effects, an easy command of the orchestra, of vocal writing, of ensemble. These qualities are shown in "Don Quichotte" in a certain measure.

The libretto is based, not on Cervantes's novel directly, but on a play, the work of Jacques Le Lorrain, a "cobbler poet" of a French provincial town. Henri Cain has followed Le Lorrain, rather than the Spanish romancer, in his libretto.

Dulcinea is in this version a very worldly coquette, surrounded by a throng of admirers who greet the shabby Knight with derision when he makes his appearance on Rosinante, with his fat retainer, Sancho Panza, in the fête which is represented in the first act. To rid herself of the ardent attentions of Don Quixote, she sends him on the supposedly impossible task of recovering her necklace from the bandits who stole it. In the second act Don Quixote and Sancho Panza are starting on their quest; the Knight improvises a song to his lady love. Sancho Panza philosophizes on the fickleness of women; they come upon the windmills, and Don Quixote enters upon his famous fight with these giants, who worst him.

No other of the adventures related by Cervantes are depicted in the opera; in the next act the twain come upon the bandits, who take them captive, and are about to put them to death, but are so touched by the Knight's fearless courage and noble simplicity that they give him the necklace of which he is in search, and let him go with his esquire.

They return to Dulcinea's house and the festival that is in progress; Don Quixote proudly restores the necklace, and claims the hand of Dulcinea. She is delighted and touched; and gently tells her suitor that she is unworthy of him. He goes, disillusioned and despairing, and in the next act is seen with Sancho Panza, weary, resting in the forest at night, waiting for death, which comes to him with the name of Dulcinea on his lips.

There is vulgarization of Cervantes in making Dulcinea the person she is in the opera. But it has a certain practical theatrical ad-

itself! The other choral music was accorded the same enthusiastic approval, and commercial Sheffield launched the artistic New Choralism.

In order to understand what was accomplished, it is necessary to describe briefly the career of the man to whom the credit naturally went; this will also serve to emphasize his fitness for the task of writing the book under review.

Henry Coward was born in 1849. Early in life he was apprenticed to a cutler, and became an expert knife-maker, at which trade he worked for twelve years. Every spare moment was spent in study. He became interested in music, and took lessons in the Tonic Sol-fa system, learned to be a capable sight-reader, and taught classes himself. He found himself possessed of a gift for teaching, and was fired with a desire to cultivate it. This he did, and having reached the age of twenty-two years, gave up his trade and accepted a position as pupil-teacher, at the princely sum of £20 per annum. Then began a period of such intense work that, had he not been a man of "blood and iron," he must have broken down. Allowing himself but five hours' sleep out of the twenty-four, he worked to such purpose that in twenty months he passed examinations which usually require six years' preparation, and at once became head master of a school at £120 per annum, which he soon relinquished for a more important post at £250.

During all this time his scholastic duties were varied by an ever-increasing interest in music. He studied singing, conducted an amateur orchestra, and tried his hand at composition. Five evenings each week were spent in teaching Tonic Sol-fa classes. He also directed large bodies of singers for out-of-doors celebrations, which sometimes included as many as 20,000 voices. When Queen Victoria attended the Diamond Jubilee celebrations at Sheffield the chorus numbered no fewer than 60,000, which, with nine bands distributed amongst the singers, Coward is reported to have had under complete control.

In 1887 the school of which Dr. Coward was head master became merged into another, and he was consequently deprived of his post. Perhaps nothing better illustrates the force and power of the man than his decision to make necessity a virtue by giving up school

work in order to devote himself exclusively to music. In spite of the fact that he was nearly forty years old, he set out to work for the Oxford music examinations, and succeeded in taking, first, the degree of Mus. Bac., and then the Doctorate. He was thus gradually becoming equipped in all points for the great achievements in the development of choral singing of which he was to be the conspicuous leader.

The New Choralism started from a chance criticism. Dr. Coward had organized the Sheffield Tonic Sol-fa Association, afterward called the Sheffield Musical Union. He had trained the chorus until it was technically and theoretically faultless. The conductor invited an opinion of its work from a musical friend, who evidently was "faithful." "Very clever," was the verdict. "Mechanically perfect, but you can't sing." Instead of getting angry or discouraged, Dr. Coward immediately amplified his methods. Without abating any of his relentless drill on the mechanical side, he sought for beauty of tone, for perfection of diction, for sympathetic blending of part to part, and, above all, for characterization of varying tone qualities. The result was shown in that finished choral technique which Sheffield introduced to the world in 1899, and which has since revolutionized choral art in England.

II

The art of orchestral conducting has been discussed in print by eminent men, including Wagner, Berlioz and Weingartner, and a dry text-book has occasionally appeared. Treatises on choir-training are being issued with increasing regularity; yet an authoritative work on choral conducting has been wanting. The publication by Novello, Ewer & Co. of Dr. Coward's "Choral Technique and Interpretation" will make appeal to conductors of every rank, and may be counted an event of significance in the musical world. It is published in the series of Handbooks for Musicians, edited by Ernest Newman.

The book consists of some 321 pages, exclusive of indices. Its manner may possibly be considered by some critics to be less notable than its matter, but although it may be true that "manners maketh man," it is truer that matter maketh a book. And this book is a veritable mine of matter. It would be diffi-

cult to find a subject relating to higher conducting that is not considered, and, in most cases, considered exhaustively. This applies especially to topics which have hitherto largely been ignored.

The book begins by defining the New Choral Technique, which is said to embrace "all the splendid qualities, grand, rich tone, broad effects, and thrilling climaxes of the old style of choral singing, . . . plus the more refined expression and greater dramatic import demanded . . . to-day." There follows a list of the necessary added attributes, which at first sight seems somewhat appalling, but loses its terrors during the course of the book, as each subject is practically and convincingly presented. The general subjects, such as Breathing and Breath Control, Diction, Dynamics, and Rhythm, are dealt with in great detail; and more specific matters are discussed under such titles as "Homogeneity of Voice," "Pianissimo Singing," "Stresses and Pressures," "Onomatopoetic Effects," and "Characterization." The subject of "Voice Preservation," as applied to bodies of choralists, is treated with the importance it warrants. If the suggestions given should be heeded, artistic results would be greater, and the criticism that chorus singing injures the voice would soon lose its force. Analyses of interpretation for various choral forms, and a complete glossary for the pronunciation of classic Latin texts, add immeasurably to the usefulness of the book.

Out of the wealth of material which the work affords may be especially commended that which pertains to tone color. Judging by what one hears, this is about the last feature which conductors consider. A real pianissimo is rare enough, but a tone quality which is colored by the sentiment of the words is rarer still. Conductors seem to consider that mere dynamic changes provide sufficient variation. If solo singers were to accept this limited view, their performances would be dreary indeed. As a matter of fact, tone colorings, not mere dynamics, are vital factors in the success of their recitals. And if this be true concerning solo singers, why is it so generally neglected by directors of choruses? Directions for acquiring these graphic tone qualities in chorus are systematically given. The differentiation of tone for such sentiments as scorn, hate, fear, joy, laughter, exaltation, and the other

attributes of "the elixir of characterization" will be found a study of engrossing interest.

The present reviewer has read with keen satisfaction the forty-five pages allotted to the analysis of the "Messiah." For years he has rebelled against the treatment which this great oratorio received, and has accepted as proof of its immortality the fact that such treatment has not killed it. It has either been given with a slavish adherence to so-called tradition, with perfunctory monotony, or else with an irritating freedom from all sense of fitness, apparently on the principle that speed and erratic time-changes constitute original readings. Dr. Coward has risen supremely above these methods, and has revealed the secret of his success in minute directions, for the rendering of each of the accepted choruses. In his treatment of "For unto us" he discards the old custom of singing the opening part softly, which was supposed to represent the mystery of the Incarnation, and chooses, instead, a jubilant announcement of the subject, with brilliant crescendos on each of the "runs," actuated doubtless by a desire to emphasize the joy rather than the mystery of the Birth of the Holy Child. This would seem the more logical of the two readings, for it is somewhat difficult to associate mystery with brilliant coloratura. Probably not every one will agree with all of Dr. Coward's analysis of the oratorio—he is certainly open to the charge of a lavish use of dynamic nuances—but no one can deny that such an interpretation as he suggests shows the hand of a consummate chorus-master. In any case, without sacrificing the dignity and nobility inherent in Handel's music, he has grafted on to it modern conceptions of choral interpretation, thereby creating a new tradition.

A study of the book will convince American conductors that Dr. Coward has the advantage of them in the matter of material. Not that good singers are scarce over here, but, unlike English vocalists, they too rarely value choral experience. The question most frequently asked, even by inexperienced choristers, "What is there in it?"—which always refers to money—strikes a blow at artistic results, for if singers are to be paid according to the number of rehearsals they attend, artistic results are dependent on an outlay of money which is usually prohibitive. The case is not hopeless, however, for there is a grow-

ing number of singers who are learning that there are musical experiences under inspiring leadership which far outweigh in value a mere fee. And it is the loyalty and enthusiasm of such as these which make for notable choral singing.

Dr. Coward's book should be read by every conductor, from the greatest to the least; by every choirmaster, no matter what form of choir he directs; by every teacher of singing, whatever his vocal method; and by every earnest chorist, even though singing under a capable conductor. They cannot read it without being touched by the flame which radiates from Sheffield, through the power and personality of Henry Coward.

AFRO-AMERICAN FOLK-SONGS. A Study in Racial and National Music. By Henry Edward Krehbiel. New York and London: G. Schirmer.

By HENRY F. GILBERT



HIS is a book which will be welcome to folklorists in general, to the investigator of American folksong in particular, and of *especial* interest to the American composer of nationalistic tendencies. It is the first serious attempt to study in a scientific manner the music of the American negroes. Much has been written of a romantic and rhapsodical nature concerning the songs and dances of our southern darkeys, but no thorough and scientific study of the structural and other characteristics of their melodies has heretofore been attempted.

The names of the chapters are as follows: Folksongs in general, Songs of the American slaves, Religious character of the songs, Modal characteristics of the songs, Music among the Africans, Variations from the major scale, Minor variations and characteristic rhythms, Structural features of the poems: funeral music, Dances of the American negroes, Songs of the black creoles, Satirical songs of the creoles.

The author has examined in all 527 songs. These he has analyzed and classified in regard to their scale characteristics, rhythmic peculiarities, emotional content, etc. Some interesting facts are disclosed in regard to the origin of "ragtime," the use of the religious songs for dancing (as in the "shout"), etc.

Mr. Krehbiel believes that the songs of the American negroes are not only true folksongs but insists that they should be regarded as

"American." He also believes that certain rhythms and intervallic characteristics of the songs can be traced to an African origin, and the book contains much ingenious speculation on this point, backed up, it must be stated, by numerous quotations of African melody and rhythm. There are fifty-three musical illustrations. By far the larger number are negro songs. These have been harmonized or arranged by Harry T. Burleigh, Arthur Mees, Henry Holden Huss, John van Broekhoven, Frank van der Stucken, and the author. Besides these there are nine genuine African melodies and several creole songs from Louisiana, Martinique, etc. The section dealing with creole songs is largely made up of quotations from unpublished letters written to the author by Lafcadio Hearn and is most picturesque reading.

The book is written in an entertaining style, but is, if anything, overloaded with quotations. This has a slight tendency to give it a patched-up effect. There is also a controversial and argumentative tone, too much of which is certainly out of place in a work of scientific character. However, it is almost all readable and interesting; is a decidedly valuable contribution to the library of folklore, and is evidently the work of a man who not only understands but is really in love with his subject.

Finally the use of these negro tunes as a possible basis for a national school of composition is discussed at length. Dvorak's American compositions (the New World Symphony: String Quartet: String Quintet) are commented upon in this connection. The author's attitude is well summed up in the concluding sentence of his book: "Music is seeking new vehicles of expression, and is seeking them where they are most sure to be found—in the field of the folksong. We have such a field; it is rich, and should be cultivated."

THE LOST VOCAL ART AND ITS RESTORATION. By W. Warren Shaw. Philadelphia: J. B. Lippincott Co.



BSERVERS of musical events pay little attention as a rule to the controversies which vocal teachers carry on among themselves. There would seem to be no end to the discussion about methods of training the voice. Singers, teachers, and vocal students evidently spend much of their time in the search after some

physiology had entered into voice teaching; the pupil was taught the correct use of his lungs and the necessity for muscular relaxation in the throat and mouth, but that was about all. Great stress was laid upon ear training and the development of a fine musical taste. The teachers of the old Italian school inculcated the principles that a voice free from muscular interference will instinctively reflect every shade of sentiment and emotion, and that the ear is the final arbiter of the correctness and beauty of vocal utterance.

The training of voice and ear according to this theory was often a long and arduous business, especially deterrent to aspirants searching for short cuts to fame. The new-found laryngoscope seemed to offer an abbreviated road to technical perfection. Now that anybody could examine the interior of his own throat, it would surely be an easy matter for him to acquire the proper control of his vocal mechanism. Garcia himself did not overestimate the value of his invention, and, although he was a skilled physiologist, never talked physiology to his pupils; but the revelations of the laryngoscope formed the basis of the teaching of the so-called physiological school.

The substitution of physiology for psychology worked to the art of singing a great injury, which has become constantly greater as the years have gone by. Sixty years of physiological or "scientific" teaching have brought about the almost total disappearance of singers capable of singing according to the high standards of the *bel canto* school. It may be argued that the public taste has tired of the old style of singing made famous by such artists as Sontag, Rubini and Lablache; but who can deny that the love of a beautiful voice and pure lyric singing is inherent in us all?

Four years ago Mr. David C. Taylor published "The Psychology of Singing: a Rational Method of Voice Culture Based on Scientific Analysis of All Systems Ancient and Modern." In this interesting work Mr. Taylor exposed the weaknesses and fallacies of the teaching that would develop the voice through conscious control of the vocal mechanism, and pleaded convincingly for a return to the old Italian method, which was founded "on the instinctive obedience of the voice to the commands of the ear."

Mr. Taylor now offers a sequel to the earlier volume, a hand-book of sixty-four pages, entitled "Self Help for Singers: a Manual for Self-Instruction in Voice Culture Based on the Old Italian Method." The aim is to enable students to train their own ears, and, through their ears, their voices. As the average pupil believes that his progress as a singer depends more on the ingenuity of his teacher than on his own efforts, any attempt to persuade and enable him to be self-reliant is commendable. At the same time, the doubt arises as to whether it is altogether prudent to encourage this same average student to undertake the training of his own voice without the guidance of an ear and a taste much more trustworthy than his own.

The first half of the manual sums up concisely and clearly the few simple principles of vocal technique that Mr. Taylor considers indispensable; the second is given up to notated exercises, with instructions for their use, all contrived to develop and establish an emission of tone free from muscular interference and, consequently, as beautiful as the natural quality of the voice will permit.

George W. Stewart of Boston has been appointed chief of the Department of Music for the San Francisco Exhibition of 1915. Definite plans relative to the music have not yet been announced, but they will include a series of symphony concerts, organ recitals, band concerts and an Eisteddfod.

* * *

A preliminary programme of the choral competition to be held at the San Francisco Exhibition in 1915 has been issued. The total amount of prizes offered is \$12,500, and the number of competitions is fourteen, as follows: Mixed choirs, not less than 125 or more than 150; mixed choirs of 50 to 60; male chorus of 50 to 60; ladies' chorus of 50 to 60; children's chorus (under sixteen years) of 40 to 50; male quartet, ladies' quartet, duet—soprano and alto, duet—tenor and bass, soprano, contralto, tenor and baritone solo, military band. A large number of entries is expected.

* * *

The infant phenomenon conductor, Willy Ferrero, is winning golden opinions. He conducts, from memory, Beethoven's symphonies, Wagner's overtures and preludes, and a quantity of other music, classic or modern. Glazounov and Ziloti have been heard to declare that his conducting not only was, technically speaking, unimpeachable, but denoted a remarkable individuality. Willy Ferrero is, we are told, eight years old.

* * *

Miss Ethel Smyth's "The Wreckers" is shortly to be produced at the Imperial Opera, with Frau Anna Mildenburg in the principal part. Miss Ethel Smyth is now engaged in composing a comic opera in three acts upon a poem by H. von Hoffmannsthal.

Foreign Notes

M. Manuel de Falla's "La Vie Brève" has been produced at the Opéra-Comique with great success.

The score of the work is highly commended by the great majority of critics.

PARIS

The next Russian ballet-season will take place in May at the Grand Opéra. The new works produced are to be M. Igor Stravinsky's "Nightingale," a strikingly original play in which the principles of opera and of ballet are combined in an altogether novel way; Dr. Richard Strauss's "Joseph and Potiphar's Wife"; also a choreographic setting of the same composer's "Till Eulenspiegel."

Few interesting novelties have been given at the symphony concerts. But at the last chamber music evening of the Société Musicale Indépendante, the programme comprised three unusually interesting sets of songs: M. Stravinsky's "Poèmes de la Lyrique Japonaise," M. Maurice Delage's "Poèmes Hindoos," and M. Ravel's "Poèmes de Stéphane Mallarmé." The vocalists were Mmes. Nikitina, Rose Féart and Engel Bathori.

M. Pablo Casals, the world-famous 'cellist, has made a successful début as composer in 1911, and given no new work since. He is at present engaged in composing, for the Russian company, a ballet the action of which takes place in India.

An inventor has recently completed the construction of a piano whose strings vibrate under the influence of electric currents. The new instrument is said to possess a most beautiful tone. It will shortly be exhibited.

M. Pablo Casals, the world-famous 'cellist, has received the Cross of the Legion of Honor. At the same time he is being sued by M. Gabriel Pierné for having refused to play Dvorak's 'cello concerto at the Concerts-Colonne, on the plea that the conductor's unsympathetic attitude made it impossible for him to do justice to the work.

Several other well-known personalities of the musical world are appearing at the law courts: the publisher of the programmes of the Grand-Opéra is suing one of the managers of that theatre, M. Broussan, for threats and violence. Mlle. Bréval sues both managers because at one of the performances of "Parsifal" she was replaced, contrary to the terms of her engagement, by Mlle. Demougeot. And Mlle. Arbell, to whom Massenet had expressly intended to entrust the creation of the principal rôles in his last works, has sued, we are told, managers who prepare to produce these works without having engaged her.

* * *

The last child of Wagner's genius has begun his tour through Europe: and almost a whole number of THE NEW MUSIC REVIEW could be "PARSIFAL"-led with accounts of productions in ABROAD German, in French, in Italian, that have taken place in cities great or small.

In France, at the Grand-Opéra, the production with M. Franz in the title-part, Mlle. Bréval, MM. Delmas, Journet, Lestelly, and M. Messenger conducting, was most satisfactory. The decorations alone have given occasion to criticism.

In Italy, the first in date to play "Parsifal" was the Teatro Costanza, at Rome. Bologna and the Scala of Milano followed suit.

In Germany, the production that took place at the Charlottenburg-Opera of Berlin proved moderately good. The Berliner Hofoper did far better.

At Strasburg the performances, with Herr Pfützer conducting, were excellent.

According to accounts, the production at the Vienna Hofoper was not a success. From Prag, on the contrary, the reports are quite favorable. Likewise from Budapest and Barcelona (where the orchestra was conducted by Herr Beidler, a son-in-law of Wagner).

At St. Petersburg the production at the Narodni Theatre is said to have been, despite the appearance of Mme. Litvine as Kundry, very inadequate. But better things are expected from the new lyric theatre, where the first performance of the work is nearing. At Moscow it is in the repertoire of the Imperial Theatre that "Parsifal" will be included. The famous tenor Sobinov will appear in the title part.

A German periodical gives the following statistics: All the actors who took part in the first performance of "Parsifal" (July 26, 1882) are no more, except Frau Materna, who was Kundry, and Frau Lilli Lehmann, the first Flower-Maiden. Winkelmann (Parsifal), Scaria (Gurnemaus), Reichmann (Amfortas), Kindermann (Titonell), Karl Hill (Klingsor) are now dead, as are Hermann Levi, who conducted, and Mottl, who did the rehearsing.

Albert Niemann, who sang the title part in "Tannhäuser" at the Paris Opéra in 1862, and is now eighty-two years of age, was present at the first performance of "Parsifal" at Berlin.

At Prague the work was produced simultaneously at the German Opera and the Bohemian Opera on January 1. At the former, the part of the hero was sung by Hans Winkelmann, son of Winkelmann who created it at Bayreuth in 1862.

The other German towns where "Parsifal" has been produced are: Bremen, Kiel, Barmen, Elberfeld, Köln, Mainz, Freiburg-on-Breisgau. It has also been played at Copenhagen, at Barcelona, at Budapest, at Marseilles.

At Madrid the title part was sung by the famous French tenor Rousselière.

The first performance in Great Britain occurred at the London Covent Garden on February 2.

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LEIPZIG Arthur Nikisch has provided, at the Gewandhaus, Arnold Schönberg's *Kammersymphonie*, which was received with furious hissing, to which the abettors of the composer retorted with enthusiastic applause.

* * *

MILANO In consequence of the criticisms passed on "Parisina," Mascagni has decided to considerably abbreviate the work. Among the parts suppressed by him is almost the whole of the fourth act, and the play as given to the audience on the second night and the following bore, in short, little resemblance to the original version. Despite this sacrifice, the chances of success do not appear greater.

* * *

The little Italian city that is the birthplace of Arcangelo Corelli has brilliantly commemorated the anniversary of the famous composer.

FUSIANANO The directors of all the principal music schools of Italy and many musicians were present. The festivities included a concert of works by Corelli, which Signor Zannella conducted.

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TURIN At the Opera will shortly be produced Signor Pagello's "Judith," on a poem after Hebbel's tragedy, by Giovanni Dronetti.

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DESSAU The Norwegian composer Christian Sinding has just finished an opera, "The Sacred Mountain," the action of which takes place in the famous convent of Mount-Athos. The work will be produced in March.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

THE Rev. Walker Gwynne, D.D., of the diocese of Newark, preached a sermon a short time ago in which he said that the recent General Convention was remarkable for the brotherly feeling, courtesy, missionary spirit, and absence of petty partisanship that prevailed among the members, both clerical and lay. A portion of his discourse touched particularly upon the changed attitude regarding musical and ritual matters. We read: "Forty years ago, when I entered the ministry, things were very different. The suspicions, and the hard and narrow party spirit that existed then throughout the Church, are almost inconceivable at the present time. I can remember the bitterness engendered in General Convention and outside by such questions as the length of a cassock or a surplice, the color of a stole, the use of the sign of the cross in baptism and elsewhere, vestments specially appropriate to the Holy Communion, a cross, or candles, or even flowers on the altar, a vested choir, the choral rendering of the service, rising at the presentation of the offerings, turning toward the east at the creed or glorias, weekly celebrations of Holy Communion, the work of sisterhoods and brotherhoods. All of these, and many others, which we take to-day as a matter of course, were opposed bitterly as dangerous innovations. There were riots in London over the wearing of a surplice instead of a black gown in the pulpit. I remember hearing a prominent lawyer, the warden of a strong city parish, tell a large gathering of churchmen how he had lately heard the Bishop of a western diocese plead the cause of his great work among the Mormons, and how he was at first moved to give liberally for its furtherance. 'But,' said this lawyer, 'when I saw the Bishop turn his back to the people, and face the Communion Table, at the close of his address, I determined I would not give him a dollar.' One well-known Bishop actually forbade the use of flowers in any church in his diocese. Another put an interdict on surpliced choirs, and brought

a clergyman of his diocese *to trial* for this offence!"

All this may seem quite incomprehensible to our readers. The writer, however, remembers an incident that took place in the diocese of ——— much less than forty years ago, which is quite on a par with anything Dr. Gwynne relates. A vested choir of boys and men was introduced in 1883 in the parish church of ———. A few weeks afterward, the Bishop, who had a great horror of surpliced choristers, had occasion to preach in this identical church. The choir having already been installed, and the whole musical character of the service having been altered to suit the new order of things, the Bishop did not care to create a disturbance by forbidding the choir to sing on the very day of his visitation. He, nevertheless, determined to show his displeasure, and this he did by marching into church at the *head* of the procession, about ten feet in advance of the leading boys—far enough to show the congregation that he did not wish to be associated with such a suspicious band in any way. The rector of the parish for the first time in his life found himself occupying the position of honor in the procession, with his Bishop in front of the crucifer! Truly times have changed.

WE have received the following communication from the editor of the *London Musical News*:

"I have read with interest in THE NEW MUSIC REVIEW your reference to the discussion about absolute pitch which has taken place in the pages of *Musical News*, and see that you cast some doubt upon the story told about Sir Frederick Gore Ouseley. Permit me, as the writer of the article in question, to say that I heard the story from the lips of Sir John Stainer, who was not only intimate with Ouseley, but was the last man in the world to be inexact. I quoted from memory when writing, but have since looked up the matter. In a paper read by Stainer before the Musical Association on December 2, 1889, he used these words about Ouseley: 'Within the last few years whilst chanting the service at St. Michael's College an accident happened to the mechanism of the organ, and it became necessary to fetch a harmonium during the prayer for the Church Militant. On seeing it brought in he remembered that it varied in

have in mind those which contain no organ interludes—as examples we could mention several in the short series edited by Martin. But suppose a setting occupies three minutes, what is the odd minute compared with the total length of the service, or with the sermon constructed in open contempt for the theory of the learned Saint Francis?"

In regard to the musical importance of the *Gloria in Excelsis*, Blunt, Jebb, and a host of able authorities have emphasized it. We quote from the Rev. J. Baden Powell: "Whatever may be said, liturgically, as to the great alteration made in the order of the service in 1552, viz., that of changing the position of the *Gloria in Excelsis*, from a musical, and indeed from a Eucharistic, point of view, a finer climax could not well have been created. Our Communion service now holds a unique place in the churches of Christendom in this respect, and the splendor of its thanksgiving conclusion cannot be surpassed. This is a point never to be forgotten in arranging the lists. The *Gloria in Excelsis* now forms a magnificent climax in the Thanksgiving of our Eucharistic service."

There are times, of course, when Mr. Wilde's theory about using some form of chant, other than the one under censure, should be followed. Full choral celebrations of the Eucharist should only be attempted by choirs of the better class. Circumstances frequently arise when a comparatively plain service should be used, and the chant form then has its proper place. There are reasons, however, why church musicians desire the "Old Chant" to pass out of existence, and, as it were, die a natural death. One reason is that it is a distinct relic of Puritanism, and as such its widespread use is a menace to the growth of Eucharistic music. This chant is often used in parishes of prominence, supporting excellent choirs, as a *substitute* for the setting belonging to the particular "service" sung at the Communion Office! (It was sung in this way at the opening service of the General Convention of the Episcopal Church at the Cathedral of St. John the Divine! If such a thing were to happen in St. Paul's Cathedral, London, it would create a commotion in England second only to the Kikuyu affair.) And we give as another reason for its permanent retirement the fact that it is a *nondescript* composition, of absolutely unknown origin, without any ecclesiastical cre-

dentials, and probably of secular source. As we shall again make war upon this curious Americanism, and as our English subscribers probably never heard of it, and may not know what we are talking about, we print it. Here it is in all its glory.

OLD CHANT.



If any one in Europe, Asia, Africa, or South America can assist the people of North America in discovering the author of this idolized setting, information will be gladly received by the editor of this column, and duly made public. We take this opportunity of apologizing to those of our readers who have perhaps "tender memories" and "associations" connected with this antique, and who "love it" and "cannot worship without it." They may, and probably will, criticise the writer for dealing so plainly with what they consider a sacred thing. Certain forms of church music often take hold of the heart through the influence of associations. But because one is "brought up" to hear a certain tune in church, and because one's mother, or grandmother, or great-grandmother "loved it," that does not prove that the dear old people "loved" the right thing. It only proves that they loved not wisely, but too well. The Church teaches us plainly enough that the *Gloria in Excelsis* is a THANKSGIVING. The very words give evidence of the inconsistency of clothing them with musical poverty—a scantiness that becomes all the more apparent when contrasted with the choral richness that so frequently precedes the great climax of the Eucharistic Office.



MR. N. LINDSAY NORDEN, M.A., Mus.Bac., organist and choirmaster of St. Mary's Church, Brooklyn, and director of the "Æolian Choir" of Brooklyn, has sent us the following communication. It speaks most eloquently for itself, and we submit it to our readers without further comment.

"I read your criticism of the recital and music offered by the Russian Cathedral Choir of New York, and its relation to American Church music, and beg to ask for space to suggest a few answers to some of your points.

"In regard to the music itself, most of it is entirely usable in the Episcopal Church, even where the choir is small. A very small percentage of this music would have to be refused because the second bass parts run too low. But here's the rub. As soon as any choir begins to work on this music, they find out how entirely inadequate their singing has been! The work of production in this music has to be right, or it will be sad to have to listen to the rendition. Simple passages, which the ordinary singer would smile upon, if you told him it was actually difficult, will cause an almost endless amount of rehearsing to produce them properly,—to some extent on account of the peculiar use of the voice parts and the harmonic material of the tonality. To study a dozen or so pieces of this music will teach any choir and any choirmaster more than they or he ever knew before about choral ensemble. In order to accomplish this work it is, therefore, necessary to have plenty of rehearsals, and besides individual lessons for the boys if an all male choir,—for the minute one boy "flats," the misery has begun! It is, therefore, so far as I am able to see, highly probable that this music will enter the Episcopal very slowly, for choirmasters, as a whole, are not sufficiently interested in their work, to give up the necessary time for a proper amount of rehearsing.

"Whatever may be said about the Russian boys, at least, (Heaven be praised) they do not hoot, or sing like a Gross Flute! Further, if the Episcopal choirs are so wonderfully superior, why is it that it is left to the Russians alone, to offer work of this kind to the public, in the Concert Hall! I haven't noticed any Episcopal choir concerts in Æolian Hall, and yet there are no doubt choirs in the city which

have twice the appropriations of the Russian choir. The answer is WORK.

"Finally, our American church music will never amount to anything until our choirs can sing both with and without accompaniment. Singing an accompaniment to an organ is not religious music. The introduction of a cappella singing may have to be slow, but I do not believe that there is a church in the land, which will not gradually come to understand the intrinsic beauty in the a cappella style,—a beauty never to obtained in religious music in any other style. Forgive me from listening to this English stuff, where the organist plays the four voice parts on the organ, while the choir sings them!. If the organist cannot see his choir, let him walk out and stand where he may lead them. Don't offer such childish excuses to hide the real conditions of things. We can have this Russian a cappella music in any Episcopal Church, where the choirmaster is willing to give up the proper time to train his choir, so that they are really worthy of the name."



THE extraordinary story of Dudley Jardine who died recently as a "Bowery outcast" under the name of William Smith, leaving a fortune of over two hundred thousand dollars, is of peculiar interest to organists who remember his father, George Jardine, who some years ago was prominent in New York as an organ builder.

Jardine organs are now more or less scarce. They have either been rebuilt by modern builders, or have disappeared altogether. When Erben and Hall were at the summit of their fame they occasionally lost some valuable contracts to Jardine. This was during the period that immediately preceded the advent of Hilborne Roosevelt.

Among the more notable instruments built by Jardine were those constructed for the Jewish Temple, Fifth Avenue and Forty-third Street, St. George's Church, and the Brooklyn Tabernacle. Many other large organs were made by him, and he enjoyed the reputation of being one of the most eminent of the New York manufacturers. The strange career of his son Dudley reads like an impossible romance, proving the force of the old saying regarding truth and fiction.



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FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

COUNCIL MEETING

A meeting of the Council was held at 90 Trinity Place on Monday, January 26, the following being present: Messrs. J. W. Andrews, Federlein, Baier, Norton, Brewer, Coombs, Keese, Hedden, Sealy, Elmer, Schlieder, Milligan and Munson. Mr. Elmer, Chairman of the Recital Committee, announced that Mr. Frederick Maxson of Philadelphia would give a recital in the Church of St. Nicholas on February 17. The following were elected Colleagues:

Thomas Stokes, Jr.	Little Falls, N. J.
Mrs. Helen Preston Keating	New York, N. Y.
Miss Zulena Wilcoxon	Los Angeles, Cal.
George T. Fleming	Pasadena, Cal.
Miss Edna L. Springborn	Buffalo, N. Y.
Miss Olive E. Lane	Rochester, N. Y.
Mrs. Nellie Hurlburt	Buffalo, N. Y.
Miss Ozella Stone	Mansfield, Ohio.
Miss Esther Hillgreen	Alliance, Ohio.
Leon E. Idoine	Toledo, Ohio.
Miss Ruth Louise Stahl	Alliance, Ohio.
Ernest L. McHaffey	Boston, Mass.
Roy L. Frazee	Marblehead, Mass.
Leo C. Demack	Beverly, Mass.
G. Calvin Riggensberg	Boston, Mass.
Bernard B. Nye	Brocton, Mass.
Helen Morgan	Providence, R. I.
Claude E. Sannier	Boston, Mass.
Miss Fanny B. Goodhue	Springfield, Mass.
H. S. Wilder	Newton, Mass.
Wm. Alden Paul	Cambridge, Mass.
Mrs. Harry G. Wilbur	Washington, D. C.
Miss Irma Chambers	Cincinnati, Ohio.
David N. Miller	Norwood, Ohio.
Miss Amelia Diebel	Cincinnati, Ohio.
Miss Jeanette C. Sayre	Cincinnati, Ohio.
Miss Emma Lang	Columbus, Ohio.
Charles Park	Newport, Ky.
Charles J. Young	Cincinnati, Ohio.
Mrs. Octavia Stevenson Smith	Covington, Ky.
Rebecca Snyder	Cincinnati, Ohio.
I. Warren Ritchey	Cincinnati, Ohio.
W. Andrew McNeilis	Chillicothe, Ohio.
Herman Ebeling	Columbus, Ohio.
Fred W. Wehans	Cincinnati, Ohio.
Miss Allie Winans	Cincinnati, Ohio.
Miss Helen Peters	Cincinnati, Ohio.
Miss Louise B. Murphy	Cincinnati, Ohio.
Arthur Randolph Fraser	Kalamazoo, Mich.
Henry Arhan	Toronto, Ont.
Mary W. MacKinnon	Caledonia, Ont.
Rev. F. Wilkinson	Toronto, Ont.
P. C. Blackmore	Toronto, Ont.
John Galbraith	Toronto, Ont.
Miss Ruby S. J. Nicholls	Whitby, Ont.
Frederick L. Plaut	Toronto, Ont.
David Dick Slater	Toronto, Ont.

May 7 was set as the date for the annual meeting and election of general officers.

NORTHERN OHIO CHAPTER

The vesper choir of the Calvary Presbyterian Church of Cleveland has recently given several very interesting musical services. During the latter part of November the choir sang "Ruth," by Cowen. During the Christmas season they gave a beautiful carol service consisting of Christmas carols of many nations and also "The Noel," by Saint-Saëns. Last Sunday they sang Gounod's "Messe Solenne." The choir consists of sixteen of the best professional singers of Cleveland and is under the directorship of William Kilgore Breckenridge, Professor of Piano of the Oberlin Conservatory of Music. Professor Breckenridge is acting as supply during the present year for William Treat Upton, the regular organist

and choirmaster of Calvary Church, who is also a professor in the Oberlin Conservatory and who is spending his sabbatical year in Berlin.

Several interesting recitals are planned for the near future. On December 30 the Chapter gave a dinner to H. Alexander Mathews, which was followed by a service at which Mathews' Christmas Cantata was given. A service will be held on February 18 in the Pilgrim Congregational Church.

MINNESOTA CHAPTER

The Minnesota Chapter of the Guild of Organists held their January meeting at Plymouth Church, Minneapolis. Dean and Mrs. Hamlin Hunt were hosts at the dinner, after which a business meeting was held, the coming examinations discussed, and the matter of dues. Dean Hunt read a very interesting paper on the "Desirable Equipment for an Organist Director."

GUILD EXAMINATIONS

The annual examination of candidates for the certificates of Associate and of Fellow of the American Guild of Organists will be held on Wednesday and Thursday, June 3 and 4, at all of the examination centres.

Professor H. W. Parker, of Yale University, and Mr. Samuel P. Warren have been requested to act as general examiners, and local examiners have been nominated, as follows:

Illinois Chapter, J. Lawrence Erb and Mrs. Catherine Howard-Ward.

New England Chapter, George A. Burdett and W. Lynnwood Farnam.

Northern California Chapter, H. J. Stewart, Mus. Doc., F.R.C.O., Wallace A. Sabin, F.R.C.O., and Mrs. J. C. Aylwin, F.A.G.O.

Maryland Chapter, Richard H. Peters, Mus. Doc., A.R.C.O., and Harold D. Phillips, F.R.C.O.

Michigan Chapter, Dr. N. J. Corey and E. B. Manville, A.A.G.O.

Northern Ohio Chapter, Professor George W. Andrews, Mus. Doc., James H. Rogers and Charles E. Clemens.

Southern Ohio Chapter, Sidney C. Durst and Adolph H. Stadermann.

District of Columbia Chapter, Percy Chase Miller, A.A.G.O., and Miss Maud G. Sewall, F.A.G.O.

Western New York Chapter, Professor H. L. Vibbard, A.A.G.O., and William Benbow, F.A.G.O.

The local examiners of other Chapters will be reported when nominated.

WARREN R. HEDDEN,
Chairman of the Examination Committee,
170 West 75th Street, New York City

PRIZE COMPETITION

Messrs. Clemson, Woodman and Baldwin, judges in the Clemson Prize Anthem Contest, announce the winner to be Dr. Herbert Sanders of Ottawa, the title of the prize-winning anthem being "Angels from the Realms of Glory." Honorable mention is given to Mr. Gottfried H. Federlein.

From Organ Recital Programmes

EDWARD C. BAIRSTOW

Evening Song

Played by { Clarence Eddy, Buffalo, N. Y.
Frederick Maxson, Philadelphia

FLORENCE NEWELL BARBOUR

Meditation in San Marco

Played by Dr. William C. Carl, New York, N. Y.

ROSSETTER G. COLE

Op. 28. Fantasia Symphonique

Played by Edward Kreiser, Kansas City, Mo.; Roland Diggle, Quincy, Ill.; Edwin Arthur Kraft, Mishawaka, Ind.; Clarence Eddy, Victoria, B. C.

EDWARD D'EVRY

Nocturnette (Moonlight)

Played by { Wm. M. Jenkins, St. Louis, Mo.
Edward Kreiser, Kansas City, Mo.

W. FAULKES

Op. 128, No. 1. Festival March in D
Played by Edward Kreiser, Kansas City, Mo.

ARTHUR FOOTE

Op. 29, No. 1. Festival March

Played by { K. O. Staps, Cincinnati, Ohio.
Mrs. Louise E. Fuller, Rochester, N. Y.

F. W. HOLLOWAY

Op. 53. Song Without Words

Played by Karl O. Staps, Cincinnati, Ohio

BERNARD JOHNSON

Aubade in D♭

Played by Clarence Eddy, Buffalo, N. Y.

OLIVER KING

Intermezzo from "Wedding Suite," Op. 120

Played by Dr. H. J. Stewart, San Francisco, Cal.

GATTY SELLARS

At Twilight. Idylle

Repose

Played by { Frank E. Streeter, Providence, R. I.
Roland Diggle, Quincy, Ill.

EVERETT E. TRUETTE

Suite in G minor, Op. 29

Played by Roland Diggle, Quincy, Ill.; Edwin Arthur Kraft, Cleveland, Ohio; Dr. Wm. C. Carl, New York, N. Y.

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| No. 2. Vision | No. 8. Improptu |
| No. 3. Pastorale in D Flat | No. 9. Gloria in Excelsis |
| No. 4. Cortege | No. 10. Quatour |
| No. 5. Fantasia for Ped-
als alone (No. 1) | No. 11. Fantasia for Ped-
als alone (No. 2) |
| No. 6. Toccata in B Flat | No. 12. Final |

ARTHUR P. SCHMIDT

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Reviews of New Music

THE ORGAN. Walter G. Alcock.

London: Novello & Co. New York: The H. W. Gray Co.

The tremendous impetus given to organ playing during the last decade by the artistic productions of the great organ builders of the country seemed to demand a more comprehensive "organ tutor" than existing books on the subject supplied, and this demand is adequately met by the above work of the Organist of the Chapels Royal, London. Dr. Alcock's book at the outset goes to the root of things, and presents a capital and up-to-date description of organ pipes, accompanied by excellent illustrations. In the course of a few pages the student is made acquainted with the difference between "Flue-pipes" and "Reeds" in such a terse and clear manner that he cannot fail to get a good grasp on the fundamentals of organ pipe work. After learning this necessary part of an organist's equipment the student is initiated into the mysteries of organ tuning. Here Dr. Alcock gives some excellent hints, which will undoubtedly awaken a desire to study organ tuning to the extent, at least, of being able to correct the troubles which so frequently beset him with regard to "reeds," as a result of change of temperature. The author follows this section of the book by a description of the various parts of a modern organ, and makes a plea for an "ideal pedal organ," which, he says, should "contain at least as many stops as the great organ, when there should be no difficulty in obtaining a suitable bass for any manual." Our modern organ builders are alive to this requirement, and in this respect the American organist has the advantage of his English brother, the average organ in England being singularly poor in regard to varied pedal registers.

Modern accessories to manipulation receive the author's due consideration. He sounds a warning note regarding the "too frequent use of octave and sub-octave couplers." These, he thinks, should seldom, if ever, be used in full combinations, as they will be found to upset the balance of tone. "There are," he says, "some delightful effects to be obtained by their means, but the student is advised to avoid the use of these couplers until his taste and judgment mature."

A comprehensive classification of stops is given, which includes character and tone quality, as well as an account of where they are usually found. The whole of this section will be found of great assistance to the student.

Dr. Alcock has discussed the subject of Registration in such a lucid and interesting way that it is to be regretted that more space is not given to this fascinating subject. Little more than two pages are devoted to this portion, but they are so full of good suggestions that we wish "tone color" might form an appendix to future editions. Perhaps "The Use of the Swell Pedal" is the most complete portion of the book, and this chapter is supplemented by some excellent advice to the young organist. Here the tyro will find directions as to the best disposal of his time; he will also imbibe traditional methods of accompanying the church service.

Regarding the technical part of the book there is nothing but the highest praise. Pedal technique is provided for by a series of exercises in all styles, arranged in progressive order. "Left-footed" organists will be impossible if Dr. Alcock's exercises are digested, as the right foot is placed on an equality with the left as far as technique is concerned. The one illustration given in this section is so good that one may be pardoned for wishing that a series might have been presented. The subject of attack and release, too, should have been deemed worthy of more consideration. In manual touch, phrasing and expression much is said by the author which is of the highest value. The important subject of the

the swell shades by means of his phrasing. Sounds difficult? And if it is, will it not produce a class of players who can do more than push down keys?

I am afraid that I have already used considerable space, but my final argument is in the nature of an appeal to the younger men. The older perhaps can't see it, but let him who possesses technique and imagination not judge hastily nor condemn a thing of which he has probably only meager knowledge; he is the organist of the future.

Very truly yours,

GOTTFRIED H. FEDERLEIN.

Suggested Service List for April, 1914

Sixth Sunday in Lent. April 5

Benedicite, in Eb.....*Martin*
Benedictus, in Eb.....*Matthews*
Jubilate—Chant
Introit, Daughters of Jerusalem.....*Elvey*
Offertory, Rejoice Greatly.....*Gadsby*
Communion Service, in C.....*Monk*
Magnificat } in C.....*Lee Williams*
Nunc Dimittis }
Anthem, Zion's Ways do Languish.....*Gounod*
Offertory, O Saviour.....*Goss*

Good Friday. April 10

Litany*Tallys*
Offertory, O Come Near to the Cross.....*Gounod*
The Story of the Cross.....*Stainer*
The Crucifixion.....*Roberts*
.....*Foster*
.....*Somervell*

Easter Day. April 12

Te Deum }
Benedictus } in C.....*Selby*
Jubilate }
Introit, Break Forth into Joy.....*Barnby*
Offertory, Christ Our Passover.....*Parker*
Communion Service, in A.....*Stainer*
Magnificat } in A.....*Stainer*
Nunc Dimittis }
Anthem, Most Glorious Lord of Life.....*West*
Offertory, When the Sabbath was Past.....*Foster*

First Sunday after Easter. April 19

Te Deum }
Benedictus } in A.....*Macfarren*
Jubilate }
Introit, Who Shall Roll Us Away the Stone.....*Torrance*
Offertory, Morn's Roseate Hues.....*Chadwick*
Communion Service, in G.....*Adams*
Magnificat } in A.....*Macfarren*
Nunc Dimittis }
Anthem, O Give Thanks.....*Wolstenholme*
Offertory, Alleluia! Now is Christ Risen.....*Adams*

St. Mark. April 25

Te Deum }
Benedictus } in F.....*King*
Jubilate }
Introit, Then Shall the Righteous.....*Mendelssohn*
Offertory, Blessed is the Man.....*Stainer*
Communion Service, in F.....*King*
Magnificat } in F.....*King*
Nunc Dimittis }
Anthem, Then Shall the Eyes.....*Handel*
Offertory, Cast Thy Burden.....*Handel*

Second Sunday after Easter. April 26

Te Deum }
Benedictus } in F.....*Dykes*
Jubilate }
Introit, Now is Christ Risen.....*West*
Offertory, Awake, Thou That Sleepest.....*Stainer*
Communion Service, in F.....*Stainer*
Magnificat } in F.....*Dykes*
Nunc Dimittis }
Anthem, Behold, Ye Despisers.....*Parker*
Offertory, Jesus Christ is Risen.....*Gaul*

Music Published during the Last Month

SACRED

BEAUMONT, J. C. H.—"Lord, I believe." (Sacred Song.) 60 cents.
— "Jesu in Bethlehem." (Xmas Carol.)
CLARE, E. A.—Benedicite, omnia opera. In Bb. 8 cents.
FOSTER, MYLES B.—"Open me the gates of righteousness." Easter Anthem. (No. 852, *The Musical Times*.) 5 cents.
HANDLEY, REV. B. R.—"Lead, kindly Light." Sacred Song. 60 cents.
LUDEBUEHL, J. P.—"Just as I am." (Sacred Song.) 60 cents.
— "Just as I am." (Anthem.) (Church Music Review Series No. 345.) 10 cents.
MARTIN, S.—Vesper Hymn ("Before the ending of the day). On Card. 5 cents.
NEWTON, ERNEST.—"As pants the hart." (Song.) 60 cents.
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HALE, A. M.—Eight Studies on English Folk-Songs. For Pianoforte (Op. 37). \$1.50.
HECKSCHER, MRS. C. D.—"Intermezzo." (Cello and Pianoforte.)
HELY-HUTCHINSON, VICTOR.—Sonata. For Pianoforte. \$1.50.

BOOKS

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COWARD, H.—Choral Technique and Interpretation. (Handbooks for Musicians. Edited by ERNEST NEWMAN.) \$2.50 net.
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Editorials

MANY know M. Romain Rolland as the author of "Jean Christophe." Comparatively few in this country have read his masterly essay on the origins of modern opera, an essay now nearly twenty years old; his two volumes, "Musiciens d'autrefois" and "Musiciens d'aujourd'hui," or his life of Handel. It is a pity.

In his notes on Lully, this author argues that the beauty of the Florentine's operas lies

in minute precision, in a literal submission to the orders of the composer. "This music is so well made with a view to a precise effect that it runs the risk of losing its force when it misses the composer as conductor, for he alone knows exactly the effect he wishes to produce." M. Romain quotes Gluck, speaking of his own music: "The presence of the composer is as necessary to it as the sun is to the works of nature: it is its soul and life; without it, everything remains in confusion and chaos." And M. Romain cites passages to show that immediately after the death of Lully no one knew the proper performance of his operas.

THIS brings up the question, Should a composer direct the performance of his own works? This question has been debated, at times acrimoniously. Gounod and Dancla wrote vigorously on the subject. We think it a great mistake for a young or middle-aged composer to insist on conducting his symphony, overture, symphonic poem. In ninety-nine cases out of a hundred, he will bruise, if not kill, his child with a stick. Let him attend rehearsals and make suggestions, if the conductor is amiably inclined. When the work is performed, let him sit as a member of the audience, fidgeting or proudly serene, confident and expectant of applause. For few composers, unless they have acquired the

routine of conducting, have any authority over an orchestra. (It might be said that experienced conductors are often mediocre composers.) A composer of high reputation, well trained as a conductor, may not do his own works justice. Richard Strauss conducted his "Don Quixote" in this country. The performance was not so perfect in detail, so brilliant, so emotional, as the performance led by Mr. Gericke. The latter had the reputation of being, first of all, an inexorable drill-master. It was also said that he was not in sympathy with the later tone-poems of Strauss, and cared little for this particular work. Nevertheless, he took infinite pains in preparation, and gave an astonishing performance, one far more brilliantly colored, stirring and eloquent. The pages descriptive of Don Quixote's ending were then profoundly emotional, whereas, led by the composer, they had left the hearer cold.

WE know from personal experience that Brahms, Gounod, Dvorak, Saint-Saens, d'Indy, Rubinstein, Leoncavallo were conductors of little force when they led their own works. They were nervous or complacent time-beaters. Mascagni has a decided talent for conducting his works and those of others. Men whose opinion we respect say that Verdi had remarkable control of an orchestra; that he could obtain from it incredible nuances; and we have heard this from Austrians, Germans and Parisians, as well as from his countrymen. We have known staunch admirers of Wagner, when it was not the fashion to worship him, say that, as a conductor, he was over-rated. We were at a performance of "Parsifal" in 1882 when he conducted an act. Of course, he was not seen conducting. No one would have known by hearing the orchestra whether the conductor were Wagner, Hermann Levi or Franz Fischer. Was Berlioz really a better conductor than Habeneck?

THE *Evening Post* has made the statement that Victor Herbert's "Natoma" is "the first American opera dealing with an American subject, with scenes set in the United States of America." This statement might be misconstrued. What about Mr. Walter Damrosch's "Scarlet Letter"?

What about Arditi's "La Spia," founded on Cooper's romance and produced at the Academy of Music in this city? The answer would probably be that the scenes were set in American colonies, not in "the United States of America." But how about Mr. Converse's "Sacrifice," with a story of Southern California in 1846? It is true that the Americans were then invaders.

It is seldom safe to speak of a "first" performance of a foreign work in this country. In Western cities they welcome "novelties," and a conductor in the East, arranging a programme, is surprised to learn that the orchestral work which he fondly hoped to introduce had already been played in Minneapolis or St. Paul.

The New Orleans correspondent of *Musical America*, writing on February 19, said: "On Sunday evening, for the first time in America, was given at the French Opera 'L'Arlésienne,' the famous drama by Daudet, with incidental music by Bizet."

"L'Arlésienne" was performed in French with Bizet's incidental music at the Boston Opera House on March 6, 1913. The company was headed by M. Paul Marcel, who took the part of Frédéri, and Mme. Marguerite Zegarra, who took the part of the Mother. Mr. Caplet conducted the orchestra.

A version of "The Woman of Arles," brought out here at the Broadway Theatre (March 22, 1897), when Mr. Seidl conducted, was unsuccessful. We recall the pleasing fact that, just before the production, a passionate press-agent announced that Mrs. Agnes Booth would "impersonate the title-rôle," not knowing that "L'Arlésienne," like the widow in "Dunducketty's Picnic," does not come upon the stage.

WE have read in the newspapers how the furlana, the old dance of Venetian gondoliers, is approved by His Holiness at Rome, who condemns the tango; how the furlana, or forlana, very lively and usually in 3—8, is now taught in Paris, etc., etc. But the furlana is not unknown on the operatic stage. It was danced and sung in the first performances of "Mignon" at the Opéra-Comique, Paris, in 1866, as long as Mme. Marie Cabel took the part of Philine. She sang in a scene that dis-

appeared with her withdrawal from the rôle, sang and shook a tambourine, "Paysanne ou Signora," while couples danced the furlana about her. Is not the furlana danced in the first act of "La Gioconda"?

THE staging of "Don Giovanni" has long been a problem. The revolving stage has shortened the waits, and the opera has thus a certain continuity and scenes less like an operatic concert "with scenery and costumes." We read that Stuttgart has followed the example of Munich, and the opera is played in less than three hours, including a wait of fifteen minutes. There are ten scenes, and each change takes only sixteen seconds. Reading the Boston newspapers, we learn of the strange things done at the Boston Opera House in the production of "Don Giovanni" to save time. Zerlina, Masetto and the other happy peasants dance into the public square and dance and sing between Don Giovanni's house and a building that is presumably an inn, for Donna Elvira's dress-suit case is taken into it. Donna Anna sings her florid aria, not in a darkened room, according to the stage directions of Da Ponte's libretto, but in the churchyard, close to the equestrian statue of her lamented father.

SOME one, who signed himself "An Englishman Returned," writing to the *London Mail*, regretted the "Wave of sugary sentiment that seems to be passing over" England. This sentimentality is strikingly exposed in "The Nation's Song." "The Rosary" and "You Made Me Love You" represent the present national taste; they are the songs the people sing and feel. And the letter-writer sighs for the return of "Tom Bowling" and "Hearts of Oak," "To Anthea," and even "The Heart Bowed Down," "Knocked 'Em in the Old Kent Road" and "Champagne Charlie," for these were "Songs of priceless worth and grit, compared with the enervating, soul-destroying stuff that serves for national song to-day."

HOW many of our readers know that there is a search in the United States for versions of old English and Scottish popular ballads; that a circular with lists

of three hundred and five ballads that are known to exist has been distributed; that fifty-six of the old ballads have been discovered, most of them in the Southern Appalachians? It is said that mountaineers, "neglected by the world for centuries," have preserved the songs; it is also said that their language has "almost Elizabethan" phrases and words. In spite of Mr. Krehbiel, we do not accept the theory that the people of the United States ever had folk-songs as the Russians, French, English and other nations have them. The negroes in the Southern States have their songs, the Indians have their own; but we respectfully submit that neither these songs nor those of the Creoles are the folk-songs of a nation. The nearest approach to true folk-songs are the songs of Stephen C. Foster.

We should like to see a volume containing the best of patriotic ballads and campaign songs. In Keene Valley, of this State, an old man, forty years ago, within sight of McIntyre, Whiteface, Dix, Marcy, used to sing a song about Hull's victory which we have never heard elsewhere or seen. Looking over a W. H. Harrison campaign song-book a few days ago we missed "Little Van is a used-up man," though the hard-cider ditties were there. Then there should be an anthology of street-songs, variety-theatre songs of this city, with historical and explanatory notes. There need not be many taken from the repertoire of Campbell's Minstrels, the Ethiopian Serenaders, the Virginia Minstrels, the Christy Minstrels. A few of the Harrigan-Braham songs would suffice, for there is already a collection of them.

THERE should be songs indicative of manners and customs in the city, and these should be copiously annotated. "Since Terry Joined the Gang" contains terms of a venerable age in criminal slang. There should be songs of labor, as "Gilligan's on a Tear Again." In 1890 Mr. Gilligan "Was only a workman in Shaughnessy's yard, till they made him an overseer." When the thirst was on him, he donned his Sunday best, with a brand-new silker; he sported a cane; a cigar was tilted in his mouth; there was a rose in his buttonhole, and as he went his glorious way the neighbors shouted:

Gilligan's on a tear again,
 He'll stay out Saturday night;
 Just give him all the room he wants
 Or else he'll raise a fight.
 'Tis once in ev'ry month
 He throws his money left and right,
 But he'll go to work again on Monday morning.

The professional folk-lorists would also despise Mr. Charles S. McLellan's song of honest labor:

They are blashtin' rock in Harlem for to build a
 new hotel,
 And O'Hoolahan, he holds the fuse!
 Oh, O'Hoolahan's a hero, an' he knows his business
 well
 So the boss says he, "You hold the fuse."

An' a crowd is standin' 'round ter watch O'Hoolahan;

They want to see how long the mick will last!
 He had his feet an' hands an' nose when he began,
 But they all are disappearing in the blast!

THE more popular a song, the quicker it disappears. A few weeks ago we had great difficulty in obtaining copies of "Muldoon, the Solid Man" and "When Malone's at the Back of the Bar" in this city. Who sings "Jasper" to-day, except, possibly, a gramophone? It was, it is, an excellent song. Who sings "Abraham" or "Bill Simmons"? Even "Waiting for the Robert E. Lee" is sliding toward Time's dust-bin. The more realistic the allusions, the more pat they are to the life of the moment, the quicker the fall, the deeper the darkness. But these songs, full of "The black of the pave, tires of carts, stuff of boot-soles, talk of the promenaders," would be invaluable to any sociologist, fifty years from now, wishing to reconstruct the period in which they flourished.

FRENCHMEN are now contributing articles to musical weeklies and other periodicals on what distinguished men have said or written about music. This was not a hard task in the case of Théophile Gautier, for many of his theatrical and musical reviews have been collected and published in six volumes. Now some one is considering Chateaubriand and his opinions about music. We have seen articles in English on "Dickens and Music," "George Meredith and Music." We do not remember that any one has done this for Thackeray, yet there are

many pages of delightful reading in his novels. Every young woman anxious for an operatic career should read "The Raven's Wing." Then there is the page about Miss Cann playing on an old and weazened piano to the lad J. J. "As she plays 'Don Juan' Zerlina comes tripping over the meadows, and Masetto after her, with a crowd of peasants and maidens; and they sing the sweetest of all music." Massaniello prances in on his cream-colored charger. Fra Diavolo leaps down from the balcony. "Sir Huon of Bordeaux sails up to the quay with the Sultan's daughter of Babylon." Then there is the description of the opera house at Pumpernickel, where Amelia saw Schroeder-Devrient as Fidelio; where the mill plank used to creak under the weight of honest Mme. Strumpff in "La Sonnambula."

AND now Mr. I. Alfred Johnstone, in his "Essentials in Piano-Playing and Other Musical Studies," discusses some old-fashioned literary styles in musical criticism. He has collected examples from the writings of Addison, Hazlitt, Goldsmith and others. He reminds his readers that Addison—we wish that colossal prig could have heard "Salome," or even "Tosca"—was enthusiastic in the cause of British music, and Mr. Johnstone adds: "It is an astonishing testimony to our pertinacity that, after more than two hundred years, we are still as unwearied as ever in our protests and laments." This is, indeed, true. On the last day of February, Mr. Robin H. Legge asked anxiously in the *Daily Telegraph* (London): What is English, what is British music? He demanded a common denominator, for he could not find much in common between the musical expression of Delius and Parry, Stanford and Scott, Grainger and Sir J. F. Bridge. Mr. Legge came to a sensible conclusion. Would that certain perfervid writers in this country might follow his example! "The question of 'British' music and the British musical public is divisible into two parts. Of these, the first is to decide what it is that constitutes British music; the second is, why should music-lovers be tied up, in a matter so 'universal' as music, to the parish pump of a silly localism, such as is implied by the use of the term 'British'? By

all possible means, let us hear the best of the music written by the best of the 'young (and old) British composer.' But, in mercy, do let us drop the everlasting adjective. Russian music is no better because the label is Russian, nor Italian for a similar reason, nor French, nor American, nor Nigger, nor British, nor anything else."

ANOTHER Englishman, a reviewer of music-hall shows, laments, in the *Pall Mall Gazette*, that Italian opera performed in the halls is sung by imported Italians. "We have singers quite as good in our country who cannot get engagements. Only the other day one such committed suicide in despair. . . . When Covent Garden shows so little determination to encourage English opera by English artists, let the music halls come forward and say, "We will do this thing!" We have heard similar complaints and similar appeals in this city. Is it possible that Mr. Keith and his co-mates in the vaudeville business are ignorant of a golden opportunity? It is true that opera in English has been sung at the Metropolitan, and in some instances with dire results. There is also an opera house where all operas are sung in English, and if any one is acquainted with an opera in Italian, French or German, he may be able to understand the story, and even some of the lines, without the aid of a libretto. But opera in English, sung by American singers in vaudeville houses, will touch the hearts of the pee-pul. Will it?

EDWARD MAC DOWELL once said to us, speaking of the first of the more elaborate tone-poems of Richard Strauss: "This is remarkable. It can hardly be called music, but it is a new kind of art." We read in the *London Times* of February 20 this news note: "At the second performance of the orchestral fantasia 'Fireworks,' by Stravinsky, at the Queen's Hall Symphony Concert, on Saturday, February 28, Mr. Arthur Brock has been invited, as the leading firework expert of Europe, to give his opinion of the musical fireworks of the composer." The *Times* should have sent him as its musical critic to the first performance.

A Calendar of Concerts

MARCH

- 15—Violin recital, Mischa Elman, Carnegie Hall.
- 17—Song recital, William Hinshaw, Æolian Hall.
- 19—Boston Symphony Orchestra, Carnegie Hall.
- 21—Boston Symphony Orchestra, Carnegie Hall.
- 21—Violin recital, Kubelik, Carnegie Hall.
- 21—Joint recital, Mme. Buckhout, soprano, and the Tollefsen Trio, Æolian Hall.
- 21—Piano recital, Harold Bauer, Æolian Hall.
- 22—Philharmonic Society, Carnegie Hall.
- 22—Joint recital, Eva Mylott and Marie Narelle, Æolian Hall.
- 24—Organ recital, Pietro A. Yon, Æolian Hall.
- 24—Piano recital, Katherine Goodson, Carnegie Hall.
- 25—Arthur Whiting and the University Quartet, Æolian Hall.
- 25—Annual concert of the Musicians' Club, Æolian Hall.
- 25—Violin Recital. Macmillan. Carnegie Hall.
- 26—Philharmonic Society, Carnegie Hall.
- 27—Philharmonic Society, Carnegie Hall.
- 27—Russian St. Nicholas Cathedral Choir, Æolian Hall.
- 28—Oratorio Society, Carnegie Hall.
- 28—Paderewski, Alda and Schumann-Heink. Carnegie Hall.
- 29—People's Symphony concert, F. X. Arens, conductor, Carnegie Hall.
- 31—Joint recital, Estella Neuhaus and J. Howe Clifford, Æolian Hall.
- 31—Zoellner Quartet, Æolian Hall.
- 31—Clara Butt and Kennerly Rumford. Carnegie Hall.

APRIL

- 1—Schola Cantorum. Carnegie Hall.
- 4—Josef Hoffman. Carnegie Hall.
- 5—Violin Recital. Ysaye. Carnegie Hall.
- 7—Kneisel Quartet, Æolian Hall.
- 13—Concert by the American School of Vibration, Æolian Hall.
- 14—Mendelssohn Glee Club, Æolian Hall.
- 15—Singers' Club of N. Y., Æolian Hall.

Biographical Sketches of Famous Singers No. 4

By FRANCIS ROGERS

ANGELICA CATALANI (1780-1849)

GIUDITTA NEGRI PASTA (1798-1865)

TWO stars of the first magnitude were shining brightly in the musical heavens in the early part of the last century—Angelica Catalani and Giuditta Pasta. Nature had bestowed on Catalani every physical gift that could contribute to her success as a singer, and, in addition, a lovable, wholesome disposition, but had neglected to endow her with musical instincts or serious artistic ambition. From Pasta, on the contrary, Nature had withheld beauty of voice and person, compensating for this lack by a generous endowment of lofty artistic ideals, sustained by unusual intelligence and perseverance. It is both interesting and instructive, in view of this absolute contrast in natural equipment, to study simultaneously the lives of these two women and to reassure ourselves once again that the race is not always to the swift, and that, without a great voice, one can sometimes become a great singer.

Angelica Catalani was born in Sinigaglia, Italy, in 1780. Her father was, at the time of her birth, a well-to-do man with social ambitions, and, in order to give her the proper start in life, he sent her early to school at the fashionable convent of Santa Lucia at Gubbio. Music was an important feature in the school curriculum, and the singing of the choir enjoyed considerable celebrity in the neighborhood. It was not long before Angelica, with her lovely voice and person, became the central figure in the choir, and people came from far and near to hear and look at her. Sometimes she would sing a solo so exquisitely that the congregation would break into applause, much to the horror of the bishop, who remonstrated solemnly thereat with the mother superior. The good lady hearkened dutifully to his words, and withdrew Angelica to the rear row in the choir, where she was less visible, even if no less audible.

Everybody advised an operatic career for the gifted girl, but her father was ambitious

to marry her brilliantly, and finally renounced these worldly ideas only when business reverses forced him to yield. At the age of fourteen Angelica was sent to Florence to study singing under Marchesi, a male soprano and teacher of great renown. She was with him for about two years and undoubtedly learned from him much that was worth knowing, but she also acquired the florid style that, later, she developed to the point of absurdity. In 1795 she made her operatic debut in Venice in an opera by one Nasolini. Her success was immediate with the general public, who went into raptures over her beauty, her noble bearing and her superb voice. The *cognoscenti* alone took notice that she was no actress and no musician. From Venice she went to other large Italian cities, and everywhere was welcomed as a rising star of transcendent brilliance.

As all through her long career she owed all her success to Nature and practically nothing to art, her singing must have been nearest perfection in those early days, before too easy triumphs, flattery and fatigue had tarnished the luster of her unequalled gifts. Her voice was powerful, rich and clear, nearly three octaves in compass and extending upwards easily to the G in *altissimo*. Such flexibility was without precedent—runs, trills, roulades, every vocal flourish, were accomplished without apparent effort. Her chromatic scales, both ascending and descending, adorned with incidental crystalline trills, were simply awe-inspiring. No singer before or since has carried such a variegated and bewildering box of vocal tricks. A few knowing and cool-headed critics observed that a curiously persistent oscillation of the lower jaw in rapid passages detracted from the perfection of her coloratura, but her vocal excellences were so many and so extraordinary that it seemed hypercritical not to accept the voice as a practically perfect instrument.

In her early days she affected a sentimental style of singing, which, as her voice was neither passionate nor sympathetic in quality, fitted her ill; but later she was wise enough to abandon her attempts at tenderness and became what Nature planned her for—the greatest of all *bravura* singers. To the end of her days, she never learned to read music, to play any instrument or to sing strictly in time.

In 1804 she went to Lisbon to sing, and

there fell in love with a French military man named Valabrègue. He was not in any way a desirable match, but to all expostulation she replied simply, "But what a fine-looking man!" and before long married him. If her husband had possessed some of the worthy ambitions that she lacked, he might have made a great artist of her, after all; but for art he cared not a fig—his only aim in life was to fill and empty his pockets with all possible celerity. To him his wife's voice was merely a source of income. The result was that, although Catalani remained before the public for nearly a quarter of a century after her marriage, the passage of years added not an inch to her artistic stature.

In 1806 she gave three concerts at the Paris opera before enraptured audiences. Napoleon himself made her an offer that would keep her in Paris on her own terms, but she took a dislike to him and stole away to London, never to return to France so long as he was in power.

She possessed every quality likely to please the British public, including her dread of Napoleon, and from the very first was treated by them as a goddess descended from Olympus to delight them with her song. In 1807 her total profits in England were \$80,000. For singing "God Save the King" or Rule, Britannia," she was sometimes paid as much as \$1,000, and for a festival \$10,000—there were no phonographs a century ago to augment these modest emoluments! Sometimes, after one of Napoleon's victories, His Majesty's Government would engage her to sing patriotic songs in her best broken English at public meetings, in order to instil new courage into the hearts of the people.

In February, 1815, after the abdication of Napoleon, she returned to Paris; and, later, during The Hundred Days, followed the court into exile at Ghent. After Waterloo, she made a triumphal progress through Germany, Denmark, Sweden and Belgium. The ensuing winter Louis XVIII granted her the Théâtre Italien in Paris, with a yearly subvention of \$32,000 and a free hand as manager.

This arrangement was entirely to Valabrègue's taste, and he proceeded without delay to squeeze the Parisian public for the benefit of his own pocket. He held that his wife and "four or five puppets" constituted a suf-

ficiently good opera company, and selected his artists on this basis. He reduced the orchestra in size and quality, and mounted the operas in most parsimonious fashion. In every way he could devise he sought to gain money with which to gratify his wife's and his extravagant tastes. For a time everything prospered with them and they were able to live like millionaires. (The bill for their servants' beer alone amounted in one year to about \$600!) It must be added, in Catalani's favor, that all her life she was ready to sing and to give her own money for charity.

Catalani's operatic repertory was a meager one, and now was reduced to a number of so-called operas, which were, in reality, nothing but a hodge-podge of songs gathered from all sources for the purpose of displaying her vocal tricks. She paid little or no attention to the action of the piece and wandered on and off the stage at her own sweet will. It is not surprising that such treatment did not wear well with the Parisians and that before long she was singing to empty houses. Within two years the theatre was ruined and Catalani's own fortune seriously impaired.

To refill her depleted purse, Catalani started on a tour through the countries of Northern Europe, which was destined to last about ten years. Her voice had begun to lose some of its finer attributes, but it was still a splendid organ, and her beauty was as queenly as ever. She sang mostly in concert, occasionally in opera. In 1824 she reappeared in London, where the most loyal of all publics gave her a hearty welcome. She continued her wanderings, with ever-diminishing returns, till 1828, when, in Dublin, she appeared in public for the last time.

The remaining twenty years of her life she spent at her villa near Florence, active in good works and her family life, a kindly, pious woman. She died in 1849.

Of Catalani's voice I have said enough—only a marvelous organ could have rendered tolerable a style of singing and an attitude towards a great art so meretricious and fantastic. In her small repertory were two of Mozart's operas, "Le Nozze di Figaro" and "La Clemenza di Tito," but they were not favorites with her, because in them she was obliged to sing in time. She much preferred operas, or arrangements of operas, in which she was free to take such liberties with the

music as suited her momentary impulse. Although a majestic figure in serious opera and a charming one in light parts, she was completely at ease only in concert.

In both opera and concert she wished always to be "the whole show," and, to achieve this end, did all in her power to prevent good artists, who might win applause for themselves, from appearing on the same stage with her.

Her most famous song was an air with elaborate variations called "Son Regina" ("I am Queen"), by Rode. In later life, when her voice had lost something of its flexibility, though not its power, she used to sing an arrangement of the bass air in "Le Nozze di Figaro," "Non più andrai," in which her clarion tones pierced the loudest orchestra with thrilling effect. Another *tour de force* was the imitation of the swell and fall of a bell, which she would execute with superhuman clearness and control of power. Then there was a sort of double falsetto *in altissimo*, which enthusiasts likened to the highest notes of a nightingale.

It may already have been surmised that she was not attentive to criticism from any source. Once, in Germany, a musician of standing ventured to speak unfavorably of her musicianship. "He is an impious man," she said, "for when God has given to a mortal so extraordinary a talent as mine, everybody should honor and applaud it as a miracle. It is profane to depreciate the gifts of Heaven."

A final pen-picture is worth reproducing. It was written by a journalist contemporary with her:

"When she begins one of the interminable roudades up the scale, she gradually raises her body, which she had before stooped almost to a level with the ground, until, having won her way with a quivering lip and a chattering chin to the very topmost note, she tosses back her head and all its nodding feathers with an air of triumph; then suddenly falls to a note two octaves and a half lower, with incredible aplomb, and smiles like a victorious amazon over a conquered enemy."

Just as extraordinary as the beauty of Catalani's voice was Pasta's power as a dramatic singer. Catalani's life is a record of great gifts unused or squandered; Pasta's one of mediocrity transformed into excellence.

Giuditta Negri, known in history as Pasta, by reason of her marriage with an obscure singer of that name, was born of Jewish parentage in Como, near Milan, in 1798. Little is known about her early life and surroundings, except that she studied first under the chapel-master in her native town and later in the Conservatorio in Milan. In 1815 she made her professional debut in Brescia, singing a little later in Parma and Leghorn, without arousing any enthusiasm for her voice or art. In 1816 she was in Paris as one of Catalani's "puppets," and in 1817 in London with Fodor; but she made no impression in either city and returned to Italy practically as unknown as when she left it.

The cause of these early failures was not far to seek. Her voice was coarse, inflexible, inclined to huskiness and often off the pitch; her features were commonplace and her figure squat and awkward. It needed some years of severe self-discipline to impart to her person that air which made her, like the diminutive Garrick, seem six feet tall, and to render her voice one of the most expressive and stirring of which we have any record. In the young Jewess was the consciousness of power, the germ of the great artist; her failures but furnished her with the key to her own problems.

After two years of hard study, in 1819 and 1820, she sang in Milan and Rome with success, and in 1821 and 1822 reappeared in Paris, where even the most critical now accepted her as the greatest dramatic singer of the day. Her principal rôles were in "Otello" (Rossini), "Tancredi" (Rossini), "Romeo e Giulietta" (Zingarelli) (in which she took the part of Romeo), "Nina" (Paesiello) and "Medea" (Mayer), in all of which she was held to be incomparable.

The refractory voice was now a soprano of good range, almost docile, almost beautiful, wholly convincing and frequently thrilling. In an epoch when singers strove to outdo each other in opulence and fantasy of ornament, Pasta created a new fashion by the restraint and chastity of her embellishments. She never improvised. Whatever she did on the stage had been conceived and elaborated in her studio. The labor she had to expend in order to master her music gave to her renderings an authority and dignity quite her own, while a fine instinctive sense of rhythm

furnished a solid foundation for the loftiest musical superstructure.

She had no capacity for comedy, but in serious or tragic parts was thoroughly at home and able to stir her audiences profoundly. The majesty of her carriage and the sweep of her gestures were superb. She was the classic artist *par excellence*. In men's parts she was especially convincing. Talma, the great French actor, once watched her play in "Tancredi" (an operatic setting of Voltaire's tragedy) with intense interest, and said to her afterward: "You realize my ideal; you possess the secret I have sought to discover. To touch the heart is the aim of the true artist."

For six years she alternated between London and Paris and then returned to Italy. The self-restraint of her style did not altogether please the Neapolitans, but in the North she was accepted at her real value and the recipient of every possible honor. Bellini wrote for her "La Sonnambula" (1831) and "Norma" (1832), in both of which she achieved memorable successes. Into every part she played she poured her creative power so generously that her impersonations seemed to be real people. Even Amina in "Sonnambula," a rôle quite different from those that had made her famous, was invested by her with a grace and a girlish charm as delightful as they were unexpected.

In 1833 she returned to Paris with an enlarged repertory, including "Anna Bolena" (Anne Boleyn), which Donizetti had written for her. In this new work, with Lablache, a superb Henry VIII, at her side, she won a fresh triumph.

Since her departure for Italy, six years ago, a new star had swung into the heavens—on the lips of everybody now were the names of Pasta and Malibran. The two prima donnas sang the same serious rôles and each had her ardent and argumentative partisans. Malibran had the better voice and made a quicker appeal to the public by means of her fervid talents, but she was the creature of impulse, whose most striking effects were often the fruit of sudden inspiration, and, consequently, not, in the truest sense, creative. Pasta, in contrast, created, because her inspiration was guided by premeditation. Inspiration, when left to itself, is often only a flash in the pan; it needs the discipline of premeditation to make its expression con-

sistently true. The singer must never trust to chance for his effects. He should prepare his interpretation line by line, note by note, so that when, before the public, though every external circumstance be against him, his offering shall clearly indicate the intention behind the manifestation. This capacity always to express the intention was Pasta's to an unusual degree and raised her above all the singers of her time, even above "the spoiled child of Nature," Malibran.

Unfortunately, Pasta's prime was short—scarcely more than ten years. So early as 1833 her voice was often untrue to pitch and had lost something of its expressiveness, although as an actress she was greater than ever. Four years later, in London, the voice was a mere wreck. Pasta was not yet forty, and it is probable that the early failure of her voice was due to the severe discipline to which she had always had to subject it in order to keep it obedient. Whatever the cause, the voice had gone, and shortly afterward Pasta retired from the stage. A professional visit to St. Petersburg in 1840 was a complete fiasco.

In 1850 she returned to London for two appearances, at which she essayed scenes from her most famous parts. Many of her old admirers were on hand, and many younger people, who had come to hear for themselves the great artist of whom they had heard so much from others. Rachel, the French tragedienne, was there, and Pauline Viardot-Garcia, neither of whom had ever heard her. In the voice itself survived no trace of its former eloquence, but the old spirit and the old artistic intention remained to delight those that could penetrate the outward seeming. Rachel saw only the ruin, and was outspoken in her ridicule; but Manuel Garcia's daughter was quick to separate the apparent from the real. At the conclusion of the programme she turned to her companion and, with tears in her eyes, said: "It is like the Last Supper of Da Vinci—a wreck, but still the greatest picture in the world."

In 1829 Pasta had bought a villa near Lake Como, which became her permanent home. Here, surrounded by family, friends, pupils and flowers, she lived quietly till her death in 1865.

Few great artists have left behind them as few memories of their private lives as has

Pasta. But, after all, it is the artist, not the woman, that concerns us. We shall search musical history in vain to find among female singers her superior in serious rôles. Viardot-Garcia, in equipment and artistic point of view, bears a certain likeness to her, for both women, triumphing over physical disabilities, rose to lofty heights by means of the strength and truth of their artistic natures.

If Catalani had only had Pasta's artistic nature; or if Pasta had only had Catalani's glorious voice and beauty—but how vain it is to hope for perfection in this imperfect world!

(To be continued)

The next instalment will be a sketch of the life of Rubini, Nourrit and Duprez.

The Dawn of a New Musical Era in America

BY JOSEPH SOHN

THE great success of opera in English, which would have been impossible twenty years ago, has convinced me that the character of the American people is changing and that the time is not far distant when we shall be able to vie with other nations also in the field of music. The fact is that the interest in the art has been steadily increasing during the past generation. "And why should not the demand for musical entertainments increase with the growth of our population?" the reader will ask. "Has not the number of theatres increased proportionately?" Quite true. Yet I believe that it is not so much the *growth* of our population, but the change in the *character* of it, that has brought about the extension of musical and theatrical enterprises everywhere, but more particularly in our great city of New York.

The greater facilities for travel and intercourse have in themselves wrought a marvelous change in the character of our population. They have made us more worldly, using that word in the best sense. True, there is much that is gross and vulgar, too, in our more materialistic life. That the great body of our metropolitan population, however, has increased vastly in refinement, surely none will deny. Above all, we have become what the Germans call "schaulustig," fond of sight-seeing, especially as regards theatrical representation. We seek our amusement, in a

sense, our instruction, aye, our moral uplift, largely in the theatre, on the stage of the world. How great the function of the theatre, how wide its scope, we are only gradually beginning to realize. The questions as to what the theatre may legitimately produce and to what extent it shall defer to the wishes of the majority of the public are to-day fully as important, and perhaps more so in their wider aspect, than are many of a political nature. "The play's the thing" to-day in a far greater sense than ever before—from the moving-picture, that splendid object-lesson as to the character and tastes of our public, to the varied stage play, with its frank discussion of the great social problems of to-day. In a word, people wish to see *life as it is* on the stage.

It is for this reason that music, with its refining and esthetic influence, with its tendency to idealize life for us, has to-day a greatly widened scope and increased importance, and everywhere makes so strong an appeal. We feel that in most of our modern stage productions there is something lacking which music can supply. But this fact alone would not explain the attendance at our musical affairs during the winter season, which to-day are offered in such great number and variety. When we compare the activity in the musical field to-day with that of forty years ago, we begin to realize that we are rapidly becoming one of the most music-loving people in the world.

And why should we not be? The character of our population has changed so steadily and yet so rapidly that to any resident of New York who has spent twenty-five years of his life right within the city limits the transformation must appear almost magical. This is true also, though in a lesser degree, of the entire country. Though Anglo-Saxon in our deeply rooted language and institutions, we are no longer so racially. Germans and Scandinavians, Irish and Italians, and great multitudes from Russia, Hungary and the Slavonic countries of Austria, are rapidly filling up the country. All these elements, without exception, are celebrated for their natural musical ability. This may not, and probably is not, developed during the struggle for existence which attends the first landing. It is natural, however, that, with increased refinement, it should manifest itself in two or three gen-

erations, even though it be only in the form of an extraordinary fondness for the art. Nor would it be unreasonable to suppose that the progeny of these millions of people in America should in time develop creative musical ability, provided their musical education be properly conducted; for the supposition is but natural that, under proper guidance, the majority of our young people to-day should be endowed by nature with a good ear and a musical temperament.

Another very important factor to be considered is that we are becoming a more sociable people; and music is the most social of the arts, using this term in its broader and nobler significance. The same applies to that department of verse most nearly allied to that of music—lyrical poetry. The greatest lyricist of modern times, Robert Burns, was the most sociable of men, was endowed with the widest human sympathies. It was the spirit of the Protestant Church hymn, which enabled the whole congregation to participate, which released music from its fetters. Our splendid symphonies are primarily based upon forms borrowed from folk-dances, especially those of the "land of mirth and social ease," France. That form of insularity which finds expression in the phrase, "My house is my castle," has done many wonderful things; but it has never produced a musical composition worth mentioning. That form of religious bigotry which selfishly denies the right to a rational enjoyment of life, abjuring mirth and festivity, and beauty of form or color, is a veritable blight so far as the development of the freest of the arts is concerned.

Happily, we are surviving these influences in America, and I have personally not the slightest doubt that our increased interest in music is attributable more largely to this circumstance than to any other. What we need is a greater degree of refinement, culture and leisure. We are still too busy. Furthermore, we are far from being a homogeneous people. Yet music to-day is no longer rural, provincial, or even national, using the word in the narrower sense. With proper education, I see no reason whatever why we should not some day produce a great composer. Racial and national influences are, in a certain sense, very strong in music, it is true. For instance, melodies frequently heard in infancy and early childhood remain in the vast subconscious

treasury of the mind. They may have been crooned to us in the nursery, they may have been played to national or dance rhythms, or sung to ritualistic services. There may be even subtler influences which have come to us by inheritance which affect our temperament or make us incline to some particular mode of expression. All this is true; but the main thing to be considered is that our forms to-day in symphony and musical drama are based on *breadth of human sympathy*.

Whoever, therefore, is truly cultured in this sense may be said to be abreast of the times. Whatever his choice of subject, its setting, form and color, its mode of expression, may perhaps be traceable to racial or national influences. But it must be broadly human in its bearing. Our fusion of races, therefore, is a good feature. *A broadening of Americanism is a broadening of humanity.*

I have stated the reasons for our increasing love and appreciation of music. Travel abroad, greater facilities for hearing what is best, have also been important stimuli. They have served to train our ear and to refine our taste. But, after all, they have been mainly useful in sweeping away insularity, exclusiveness and narrowness.

As stated at the outset, the increasing love and appreciation of music among the great masses of the people is evidenced by the liberal patronage extended to musical, and especially operatic, performances. There was a time when a single opera house could not fill its auditorium. Next winter we may have three flourishing opera houses, whose performances will probably be well attended. Several other American cities, such as Chicago, Boston and Philadelphia, have their own companies, while others look forward eagerly to visiting troupes. It is quite probable that, within the next ten or fifteen years, every fair-sized city in the Union will be able to boast of an independent company. Summer opera for New York has already been proposed. This extension of operatic enterprises in New York and elsewhere certainly affords a fruitful field for worthy endeavor.

Such a condition could not be recorded were not our native vocal talent in a far higher state of efficiency than formerly. In a word, we have outgrown the age of dilettantism. We can now point to a long list of native singers who have reaped laurels abroad and at home.

American singers have long added luster to operatic annals. The names of Patti, Albani, Minnie Hauck and Kellogg are dear to Americans of an older generation. Many can remember that in the seventies and prior to that period our operatic cast was often composed largely of resident singers of New York. But many of these artists, such as Brignoli, Tagliapietra and Fritsch, were born and educated abroad and came to our shores later on. He who glances at the long roster of American singers to-day must at once be struck by the great number of artists of solid worth which it includes. They may not always be "stars," such as Nordica, Fremstad, Homer, Eames, Farrar and, as an interpreter of the modern French music-drama, Mary Garden. But they are men and women of genuine merit, who would acquit themselves creditably on any operatic stage at home or abroad.

This is saying much, when we consider how short the period within which this progress on the part of American singers has been achieved. We are all aware that there were plenty of good American singers prior to 1904. But it is from about that period that we must date the great advance of our vocalists as regards public recognition and their generous support on the part of the public. The writer well remembers this period of transition, for, on the appointment of Mr. Conried to the management of the Metropolitan Opera House, he felt impelled to express himself as follows in a musical review published at the time:

"We have had any number of importations from abroad—'Court singers of high repute,' 'Idols of the Parisian public,' and pilgrims from the very Mecca of the faithful, Bayreuth. Yet it has been demonstrated time and again that a European reputation is by no means a passport to American favor. Nor should it be. Instead of squandering vast sums upon European celebrities, who are frequently disappointing, let us give our own countrymen a chance."—*Lessons of the Operatic Season, 1903-1904, The Forum.*

During the following winter Mr. Conried gave great encouragement to American singers. So did Mr. Hammerstein when he inaugurated his splendid régime at the Manhattan Opera House. To-day it is no longer necessary to plead for the recognition of home talent. It figures prominently in German, French and Italian opera. It has recently

achieved an instantaneous and very remarkable success in English opera in this country.

This success is doubtlessly owing in a very high degree to the much more reasonable rate of admission at the Century Opera House. The prices at the Metropolitan have really been prohibitive so far as an extremely numerous but most intelligent and appreciative part of our public is concerned. I wish to refer here alone to the large number of intelligent, cultured, and often musical, young men and women who attend our universities and colleges and the schools directly associated with them and who are by no means all of them the children of wealthy parents. Especially does this apply to the College of the City of New York and to the Normal College, which are supported by the city. The Royal Opera House at Berlin still charges university students, I believe, far less than the usual rate of admission for attendance at operatic performances. Even in the palmy days of that splendid trio, Niemann, Betz and Fischer, and of Marianne Brandt and Lillie Lehmann, this rule prevailed.

It may be urged that the Metropolitan Opera House is not a government institution like the royal opera at Berlin. Quite true. Yet I believe it will be admitted by all that there have been times and occasions in the history of our Metropolitan opera when it might have been sound policy, even from a financial point of view, if from no other, to afford concessions, similar to those afforded by several great opera houses of Europe, to the young men and women engaged in study at Columbia University and its branches, at the New York University, at the College of the City of New York and at the Normal College—two of which are State and two municipal institutions. I believe that such an innovation, if introduced to-day, would be welcomed, and that it would pay. If the Metropolitan does not or cannot approve of the suggestion here made, perhaps Mr. Hammerstein, who has done so much on behalf of art in this city and who understands the trend of the times so well, may make the experiment here suggested. It involves a privilege which, of course, at any time could be revoked.

I shall go further than this, and state that even our public school children might, on special occasions, have the benefit of the refining influence of operatic performances. Art is

not cheapened by inviting in the people. We should get over that notion. So great an artist as Sarah Bernhardt did not hesitate to play before the inmates of a great penal institution in California. Art is cheapened mainly by inferiority of performance. Why should not thousands of school children have the advantage of seeing such fairy operas as "Hansel und Gretel" in English at lower rates and produced by a first-class company? Not only Humperdinck, but Reinecke, Nessler and several excellent composers of the present day have written children's operas. Indeed, there are many earlier productions of a lighter *genre*, not specifically written for children, which might well be revived when it is known to the management beforehand that the circle of listeners will be augmented by the presence of the younger element.

An opera house such as the Century, or even the Metropolitan, could be filled many times over by the little ones who attend our public schools if the rates were made to conform to the capacity of their slender purses. There might be special seasons during which such operas could be occasionally given at lower rates—let us say, during the summer. The performances, I think, would be profitable, and it would be really impossible to overestimate the value of the refining influence of music united to words upon the little people. We must bear in mind, however, one thing, namely, that poor or mediocre performances, whether at the Metropolitan or at the humblest playhouse, are worse than none at all. Whether we appeal to the wealthy few or to the great multitude of those "whom we have always with us," we must offer the best. In the long run, what is lost in the rate of admission will be compensated for by the rate of attendance. We are becoming more and more capable of producing dramatic singers, some of them a genuine home product both by birth and education, and that the masses of our metropolitan population are music-lovers in a greater sense to-day than ever before in our history.

The Columbia University Chorus, under Walter Henry Hall, will give a concert at Carnegie Hall on April 15, at which Handel's "Aris and Galatea" will be revived and a first performance in America of Hamilton Harty's setting of Walt Whitman's "Mystic Trumpeter" will be heard. A symphony orchestra of sixty-five will assist, other soloists will be Madame Cecile Talma, Dan Beddoe, Nicholas Douty, Horatio Connell and T. Foster Why.

The Schola Cantorum of New York

BY SIGMUND SPAETH

DURING the last four years a new influence has gradually made itself felt in the musical life of New York, an influence which has carried with it a consistent upholding of the highest ideals and a spirit of quiet accomplishment rather than of exaggerated display. In the organization and development of the Schola Cantorum a new impetus has been given to vocal music of the best type, both among amateurs and professionals, a new opportunity has arisen for the study and practice of ensemble singing and for a general acquaintance with unfamiliar compositions, and finally a large mixed chorus has been established, with an experience and an ability sufficient to meet the most exacting demands of the modern concert stage.

The impressive performance given by the MacDowell chorus of the Schola Cantorum in Carnegie Hall near the end of January again drew public attention to the remarkable things that have been accomplished in a short time. Before this concert is discussed in detail a brief review of the history of the society may not be out of place.

In January, 1909, a small group of women began to meet regularly in one of the New York studios for the practice of ensemble singing. The original eight voices were of a remarkably good quality, and when in the fall of the same year the group was increased to a chorus of forty, the same high standard prevailed throughout. This women's chorus rehearsed weekly at the rooms of the MacDowell Club under the direction of Kurt Schindler, who from the first has been the leading spirit in the society. In three months' time the singers had attained a proficiency which caused Gustav Mahler to engage them for two of the Philharmonic concerts. In the second year of its existence the chorus appeared in public eight times, singing with the orchestras of the Philharmonic, Russian Symphony, and People's Symphony Societies, taking part in one of the Sunday concerts at the Metropolitan Opera House, and giving its own first public concert in Carnegie Hall. During this second season the organization became a mixed chorus and was enlarged to the number of 160 voices. In its concert of March 3, 1911, at which the Philharmonic Orchestra under Gustav Mahler

assisted, several unfamiliar works of Moussorgsky, Borodin and Chabrier were presented, giving a clear indication of the future policy of the society.

The third season began with a notable performance of Liszt's "Legend of St. Elizabeth." This was followed by a programme of modern French choral music having as its principal feature Debussy's "Martyrdom of St. Sebastian." Later in the same year a concert was given in Carnegie Hall with the assistance of the Mendelssohn Glee Club, when a number of compositions of the folk-song type were presented.

The opening concert of the fourth season was devoted to American composers, whose works were performed by a small picked choir known as the Madrigal Singers. At this time the name Schola Cantorum came into use and the activities of the society increased in every direction. The greatest historical interest was attached to a programme given early in January last year when the development of opera from the madrigal comedy to Gluck was represented by selections from the obscure works of Striggio, Vecchi, Banchieri, Monteverde, Purcell and other composers. Later in the season Beethoven's Ninth Symphony was sung with the Philharmonic Orchestra. In the spring concert an elaborate and rather over-ambitious programme was offered, the chief features being Granville Bantock's "Atalanta in Calydon" and Richard Strauss's "Der Abend," both choral works of unusual difficulty.

But if the work of the chorus was disappointing on this one occasion, the opening performance of the present season more than made amends. The programme selected by Mr. Schindler for this concert was a masterpiece of taste, judgment and skill in arrangement. The unfamiliar works were of a kind to appeal to the interest of the general public as well as of the connoisseur, and all of them were peculiarly suited to the abilities of the chorus. The singers acquitted themselves nobly and by the high quality of their performance removed once for all any lingering doubts as to the advisability of public appearances.

This notable programme began with the "Cherubic Hymn" of Gretchaninoff, which had already been performed at the spring concert of the society last season. The reverential spirit of the Russian music served as a

fitting introduction to Verdi's great "Stabat Mater." It is strange that this masterpiece of sacred music should have been so seldom performed. Belonging to the inspired period of Verdi's closing years it displays in the highest degree his genius for dramatic expression and his absolute control of the resources of vocal and instrumental music. It is an elaborate composition, far removed from the simple directness of earlier "Stabat Maters," constructed with painstaking appreciation of the minutest details. It regards the scene at the cross not as a solemn religious memory, inspiring a reverential devotion, but rather as a scene of tremendous dramatic significance, universal in its appeal, summing up all the horror of suffering and death, all the tenderness of mother-love, all the glory of sacrifice and unselfish service. Such a work as this, performed as it was by Mr. Schindler's chorus, must be considered epoch-making in the history of sacred music.

As a contrast and at the same time a complement there followed a novelty of modern Italian composition, Zandonai's "O Padre Nostro," from the "Purgatorio" of Dante. Zandonai's work has had little opportunity for recognition in America since the failure of his uninspired opera, "Conchita." But the fact remains that this young Italian is consistently producing smaller compositions which are worthy of the most serious attention. Some of his songs display an artistic thoroughness quite new to contemporary Italian music. The same quality was visible in the choral work introduced by the Schola Cantorum. There were no labored attempts at a superficial originality either of thematic material or of form. The entire composition was built upon classic lines, broadened by the richness of modern orchestration and an instinctive grasp of choral possibilities.

The second section of the programme began with a solo and chorus from Purcell's "Dido and Æneas," representing the death of Dido. Madame Julia Culp sang the recitative and aria, following this number with two of the "Egmont" songs. Madame Culp also appeared with the women's chorus of the Schola Cantorum in Schubert's "Ständchen," Op. 135, which was exquisitely sung. The vocal quality of this section of the chorus forces the opinion that the society is better equipped on the feminine than on the masculine side. Cer-

tainly the traditions of the founders have been well preserved. It is a pity that Schubert's dainty composition cannot be heard oftener, for musically it is at least the equal of that other Serenade so frequently and needlessly moaned by the pensive amateur.

The closing numbers of the programme were Faure's "Pavane," which had already been performed at the Ritz-Carlton in December, and the dances from Borodin's "Prince Igor," a feature of the first public concert of the chorus in 1911.

By this brilliant performance of choral works the Schola Cantorum has distinctly come into its own. It has justified its existence if only by adding an experienced mixed chorus to the musical resources of New York. But the history of the organization contains much more than the mere development of a competent chorus. The educational and co-operative activities of the society are of even greater importance. Last season, for example, a course of lectures was held under its auspices at the Plaza Hotel. The speakers were Kurt Schindler, Canon Charles Winfred Douglas, William J. Henderson, Miss Natalie Curtis, and Oscar Sonneck, musical librarian of the Congressional Library at Washington. This year an arrangement has been made whereby the members of the Schola Cantorum may receive special training in voice placement from Oscar Seagle, the eminent Paris-American instructor. This is in addition to the practice in ensemble singing which all the choral members enjoy under the inspiring leadership of Kurt Schindler.

The society has been active also as a co-operative employment bureau for musicians. Private and public engagements are constantly procured for singers as well as instrumentalists, and it is now quite generally known that any one wishing to arrange for a musical entertainment at short notice can always depend upon the resources of the Schola Cantorum.

Criticism of the society has been aimed thus far chiefly at its public performances. It has been argued that the programmes invariably consist of unfamiliar compositions which cannot possibly make a lasting impression at one hearing. To this objection there is a very simple answer. The concerts of the Schola Cantorum are not an end in themselves and are given merely as an outward sign of what has been accomplished in rehearsals. The pro-

grammes are selected not for the pleasure of the public, but for the benefit and instruction of the singers. Outsiders who wish to become familiar with the music can do so by arranging to attend some of the rehearsals, which are always open to subscribers and their friends. It is at these rehearsals that the real efficiency of the organization is fully displayed. With Mr. Schindler conducting and with that admirable accompanist, Carl Deis, at the piano, a wealth of musical taste and knowledge is imparted to the eager listeners at each meeting. The concerts are entirely a side issue. They are given in response to a general demand, but without any intention of displaying virtuosity, or of competing directly with other choral organizations.

There are numerous opportunities, in other choruses, for the practice of oratorio and of the standard choral works, both sacred and secular. But there is only one Schola Cantorum. Its policy has from the first differentiated it sharply from other singing societies. The chief features of this policy have been the revival of old madrigals, of folk-lore settings, of choral ballads of all nations, and particularly of the music of Henry Purcell, the performance of important modern choral works and of choral excerpts from operas which as a whole have been inaccessible to American audiences, and finally the introduction and encouragement of modern Russian music and of American compositions of real value. The Russian element will predominate in the next concert of the society, when several unfamiliar works of Moussorgsky and Tchaikowsky will be given their first public performance in America.

A lyric comedy, by a young Spanish composer, M. Usandigaza, entitled "Las Colondrinas," has been produced with great success. The composer, who is aged twenty-eight, and has studied at Paris with Vincent d'Indy, had formerly written an opera, "Mendi Mendlyan," which was given at Bilboa.

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"La Chanson d'Halewyn," a lyric drama in three acts by M. Albert Dupuis, has been produced at the Flemish Opera with moderate success. The score pleased, but the poem, which is by M. Lucien Solvay, was found most tedious.

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During the commemorative festivities in honor of the jubilee of Norway's independence that are to be given in May two new lyric plays by the Norwegian composer Gerhard Schieldrup will be produced at the National Theatre. They are entitled "Vernal Night" and "The Feast," respectively.

New Productions in New York

BY RICHARD ALDRICH

"JULIEN," BY GUSTAVE CHARPENTIER

First Performance in New York, February 26.



AT the Metropolitan Opera House was produced on February 26, for the first time in America, Gustave Charpentier's latest work, "Julien." "Julien" is a very different sort of thing from "Louise." It is necessary in considering "Julien" to consider it as what the composer-librettist intended it to be, and not as something else. He has warned his public that it is not strictly a "sequel" to "Louise." "Julien" is not a continuation of the lives of the two lovers in the realistic fashion in which their romance was depicted so circumstantially in the earlier opera, showing how they lived happily—or unhappily—ever after. M. Charpentier has intended to give an allegorical representation of the soul of an artist passionately possessed of an ideal and continually in collision with the realities of existence; of "the disintegration of the ideal, the destruction of the high purpose, the downward course from a burning idealism through doubt and despair to utter ruin."

It is not a tragedy expressed chiefly in terms of human action in real life, of human emotion and struggles. It is rather a psychological interpretation of such a tragedy, expounded at successive periods, in allegory, in symbolism, with intervening passages that show an approach to real life and real action. But even these passages have more the appearance of such life than the essence of it, and their purpose is obviously merely a continuance of the symbolical expression in other terms, for Julien's experiences in the Slovak country and on the wild Breton Coast have little more relation to reality than those in the Temple of Beauty or on the Holy Mount.

As in "Louise," Charpentier has written his own text; but he has attempted in "Julien" a much more sublime flight than in the realistic "Louise," and his literary skill has not been equal to his ambition. These is much that is commonplace, vague and bombastic in this text. Much seems like a frantic grasping toward an idea, and a failure to express it in more than vague suggestion.

Considered as the development of a symbolical idea, the progress of the four acts is clear enough. In the prologue there is the

dream of Julien, transported with happiness over his work; in the succeeding first act, scenic realization of his dream. Julien and Louise arrive at the foot of the Sacred Mount. "Dream maidens," worshippers, the elect, urge them upward. They feel the pulse of spring. An abyss opens at their feet; the hapless poet's lament rises from it, but cannot stop them. They reach the Temple of Beauty, and Julien claims the consecration of the artist, and for a moment glimpses almighty Beauty herself—symbolically presented in the form of Louise—who warns him, "Beware of pride, that is the reef—beware of reason, that is the poison." Here ends the dream, and the return to the show of real life begins.

Julien from the first is lost—he mingles pride and reason in his course. He wishes to preach his evangel of Beauty to the Slovak peasants, but they do not understand him; nor does he understand the simple law of the peasant girl who would keep him—allegorical being, for it is in the form of Louise that she, too, presents herself to the audience, though not to Julien. He departs—and Doubt enters his soul. Next it is Impotence that holds him back; his grandmother in the little house on the Breton Coast prays for him—another figure, expressing another love, but still the form of Louise. But his spirit, already disillusioned, enfeebled, can only blaspheme.

Now he reaches the lowest depths in the festival at Montmartre. The woman of the street who accosts him is again Louise. The "Theatre of the Ideal," as the cheap show-house calls itself, is a travesty of the Temple of Beauty, the showman a travesty of the High Priest, the din of the merrymakers a travesty of its choirs. The end is come. Julien surrenders himself to drink, he collapses at the feet of his street walker, and all is over.

That there is a power and impressiveness of its own in the work cannot be denied, and it is likely to impress more deeply the public and take a firmer hold on the imagination the better it is known, the more familiar Charpentier's terms, the images and imaginative devices with which he has worked become. Its power is sinister, its suggestion baleful, the end disheartening.

As drama, however, the work makes a dubious impression. It is as far as may be from "opera," or from the lyric drama in any, even

the most modern and liberal, understanding of the words. The listener who would take the work as Charpentier offers it would be prepared to surrender his desires for that sort of thing, and open a willing mind to something else.

The new opera differs from "Louise" in its music quite as much as it does in its dramatic quality. "Louise" is full of melodious ideas, not always of the highest distinction, indeed, but of plastic form, sometimes of grace, and almost always expressive, appropriate and characteristic. There is far less of such melodic material in "Julien." There are occasional reminiscences of "Louise" showing the kinship that, after all, exists between the two. A few themes of the earlier opera reappear in the later. The first act is full of them. There is a theme of five notes that runs through the first three acts almost without end—a theme utterly insufficient to stand the strain that is put upon it, and that becomes wearisome.

Much more important, apparently, is the use made in "Julien" of the music of Charpentier's early cantata, "La Vie du Poète." Almost the whole of it is incorporated and reworked into this new opera; the two choral scenes of the first act are expanded from it; the ending of the pastoral scene in the second act is another portion; the street scenes of the last act have been built up out of the dance music and choruses of the finale of this cantata.

There is much that is effective and finely felt in the music of the first act, especially in the manner in which it is made to conjure up the mystery, the remoteness, the unreality of what goes on upon the stage. The orchestra is felicitously treated. There are delicacies of color a skillful use of contrasting timbres.

The entrance of the chorus in the second scene is finely conceived. There are passages expressive of mood, in the second act, but its sluggishness is so unrelieved, so unruffled, as to be almost intolerable.

There is also effectiveness in portions of the last act, in the representation of the crowd and its noisy doings in passages of Julien's interview with the pitiful Louise of this scene, though it cannot be said that in this M. Charpentier has excelled or has equalled his Montmartre scenes in "Louise." To a less degree the music of the Breton scene is successful.

There is needed a finer mystical and uplifting sense for the choruses of the Temple scene, and also for the contrasting choruses of the ecstasy of the devotion of the Dream Pilgrims, on the path of the Holy Mount, and those of sadness and despair welling up from the abyss by the way. These are all somewhat heavy and inexpressive, and, indeed, much of the choral writing throughout the work is so.

It is evident that M. Charpentier's style has changed since he wrote "Louise," and not for the better. He has naturally been influenced by the tendencies of the contemporaneous French school as he was not in his earlier work, and there are pages in which certain of the harmonic traits and orchestral effects characteristic of that school may be heard. But it is also true that his musical inspiration has not continued unabated, but has fallen from the level of "Louise."

The part of Julien, which Mr. Caruso enacted with much devotion and zeal, is an extremely arduous one. He is continually upon the stage, and much of the time is singing and declaiming. He has few respites, and it could have been nothing less than love and admiration for the part that made him willing to undertake it. That he is an ideal representative of this figure can hardly be said, however. Mr. Caruso puts into it much sincerity and earnestness; it needs something more of imagination, of fervor, of variety in the expression of emotion, passionate exaltation and despair than his resources permit him. The very continuity of his presence on the stage is of itself a source of monotony to be avoided by artifice. So is the general gloom and somberness of his utterances after the first ecstasy is lost.

Miss Farrar is supposed to fill no fewer than five parts, or at least a part with five different manifestations; besides Louise, that of Beauty in the Temple, the young country girl in the Slovak peasant's house, the Grandmother in the scene on the Breton Coast, and the grisette in the Montmartre revels. This, too, is exacting, and Miss Farrar fulfills it with accomplished skill and a wide variety of expression that gave plausibility to each of her appearances. She did much excellent singing. Her portrayal of the grisette was hideously realistic.

Mr. Gilly as the High Priest, Peasant and Showman was also very good, both in action

and in voice, and the many other characters that have a part more or less important in the complex ensemble were competently presented. The chorus has difficulties to contend with, and did so with success.

The technical director has one of the most arduous tasks in "Julien." Charpentier has made a succession of almost fantastic demands in the way of quick scenic transformations. The artist's room in the Villa Medici at Rome disappears during a short interlude and the Holy Mount emerges; the clouds descend upon it, and with scarcely a pause the abyss in the ascending pathway is shown. Then the mountain suddenly disappears, the mists vanish, and disclose the choir of the vast Temple of Beauty, and in the temple itself there are further changes. These changes are made with admirable skill and precision, and the skill is that of Edward Siedle. There are more changes in the last act. The scenes themselves are excellent in painting and design, especially those of the first act and the fourth.

Book Reviews

HOW TO SING (Meine Gesangskunst). By Lilli Lehmann. Translated from the German by Richard Aldrich. New York: The Macmillan Co. \$1.75.

BY DAVID C. TAYLOR



ME. LEHMANN'S "Meine Gesangskunst" was first published in 1902. A new and revised edition was recently issued, and an English version of the new edition has just been published by the Macmillan Company.

An experience of over forty years on the operatic and concert stage, combined with a reputation such as few modern artists have attained, surely entitles a singer to speak with authority on any subject relating to her art. Every professional singer and aspiring vocal student will find much of interest and of real value in "How to Sing." The actual life of study and rehearsal, the means of vocal expression, the manner of facing and dominating an audience, the care of the voice in times of mental and physical strain—all these topics are illuminated by the knowledge of one whose experience has been almost unique.

What the vocal profession most earnestly desires, however, from an artist of Mme. Lehmann's standing is light on the vexatious

problem of vocal management, and to the elucidating of this problem the greater part of the book is devoted. No easy solution is offered here. "Study that must be kept up for at least six years, without counting the preliminary work," is demanded at the outset. This study is laid out along the most strictly mechanical lines. "It is not enough to sing well; one must also know how one does it." Reference is, indeed, made to the influence of the ear on the voice, but so slightly that the reader would not be led to consider this a matter of much importance.

A cursory reading of this work might lead to the belief that Mme. Lehmann's method does not differ greatly from the accepted type of mechanical vocal instruction. The basic idea is the acquiring of independent control over each of the actions of tone production. "All the organs, abdomen, diaphragm, upper ribs, larynx, tongue, palate, nose, lungs, bronchial tubes, abdominal and chest cavities, and their muscles, participate. These organs can, to a certain degree, be relatively placed at will."

On closer examination, however, Mme. Lehmann is found to treat the acquirement of conscious vocal control in a manner entirely different from that of all other vocal authorities. An exhaustive description of her own sensations while singing is made the basis for an elaborate system of rules and exercises. A remarkable gift of analysis and self-observation is revealed in her description of the singer's sensations. Yet it might be wished that even this description were somewhat clearer and more intelligible.

It is hard to see, for instance, what practical use the vocal student is to make of a suggestion such as this: "I have the feeling on the palate, above and behind the nose, toward the cavities of the head, of a strong but very elastic rubber ball, which I fill like a balloon with my breath streaming up far back of it. I can increase the size of this ball above, to a pear shape, as soon as I think of singing higher." The matter does not seem to be greatly clarified by the description of other sensations, such as: "The sensation created by the relative position of the triple-vowel-sound stretches from the nose over the palate, over the back and root of tongue, larynx, chest, ribs, down to the diaphragm"—or this: "At the same instant that I place the tone under

its highest point on the palate, I let the overtones soar above the palate—the two united in one thought."

Attempted scientific analysis, such as, "It is due to the transformed energy into elasticity which the attack requires that a pushing of the breath and a rigid contraction of the organs need not be feared any longer," does not explain much, nor are the following passages especially enlightening: "The co-operation of all muscles, ligaments, tendons and nerves with each other and the action within themselves must be secured to produce a mobile, supple, movable and indestructible form for the breath." "The cartilages must be drawn together as if by a magnet; they must be held together elastically and then be elastically relaxed."

A fair idea of the scope of the work may be had from the excerpts here given. To grasp the author's meaning fully, and to apply her message in the actual training of the voice, would, without question, call for several years of arduous study. It is no wonder that the race of great coloratura singers is almost extinct if the management of the voice is so immensely difficult as Mme. Lehmann makes it appear.

THE RECENT REVOLUTION IN ORGAN BUILDING. 2d Edition. George Laing Miller, F.R.C.O. New York: The Charles Francis Press.

A handy book for all those interested in the development of organ building during the past fifty years. It begins with a description of the organ in the nineteenth century followed by an account of the various inventions that have made possible the organ of to-day. Considerable space is devoted to the work of Robert Hope-Jones, so much so that it might reasonably be entitled an account of the works of that inventor. In Chapter XII it is stated that until quite recently England led in the development of the organ and Hope-Jones led England. It is not necessary to detract from the work of Hope-Jones, but it may be pointed out that there were and are several other organ builders in that country who built successful instruments both before the day of Hope-Jones and since.

The book should, however, prove of interest to organists who are anxious to learn more of the secrets of the construction of their instrument, and the various developments that have taken place.

SYMPHONIES AND THEIR MEANINGS, MODERN SYMPHONIES BY PHILIP. H. Goeppf. Philadelphia: J. B. Lippincott & Co.

A useful book for concert goers. The symphonies treated range from Berlioz to Elgar, with a final chapter devoted to Henry Hadley, Gustav Strube, Chadwick and Loeffler. The book is profusely illustrated with excerpts from the works mentioned, and contains some interesting items concerning the composers.

Other books received are: THE SUCCESSFUL MUSIC TEACHER, by Herbert Antcliffe, Augener, Lt., London; INTRODUCTION TO THE STUDY OF INDIAN MUSIC, by E. Clements, Longmans, Green & Co., New York; CHAMBER MUSIC, by Thomas F. Dunhill, Macmillan Co., New York.

Various Notes

The programme at the fifth concert of the School of Music Symphony Orchestra (70 players) of the Northwestern University School of Music, Evanston, Ill., on January 30, included: "Symphony," G minor, No. 40 (Koechel, No. 550), Mozart; "Concerto for Violoncello and Orchestra," Op. 59, Klughardt; Overture, "Oberon," Weber; a character sketch, "The Steppes of Central Asia," Borodin; Introduction to Act III, "Die Meistersinger," Wagner; Introduction to Act I, "Die Meistersinger," Wagner.

At the first public concert performed by graduates and students of the Institute of Musical Art, New York City, Frank Damrosch, director, February 9, in Æolian Hall, New York, the following programme was rendered: "Konzertstück," Weber; "Concerto for the Violin," in D, Tschaiakowsky; "Oh, Don Fatale," from "Don Carlos," Verdi; "Polish Fantasy," Paderewski; "Concerto for the Violin," in D, Brahms.

According to the preliminary announcement of the twenty-first annual May Festival, to be held May 13, 14, 15 and 16, of the University School of Music, Ann Arbor, Mich., A. A. Stanley, director, the following choral works will be given: Handel's "The Messiah," Elgar's "Caractacus" and Benoit's "Into the World" (children).

The dramatic cantata "King Arthur," by Smeton, was given by the New London Choral Union at their first concert in New London, Conn., January 28, under the direction of Alban W. Cooper.

The second and last concert of this season of the Zoellner Quartet before their departure for Europe will take place at Æolian Hall on Tuesday evening, March 31. Their programme consists of the following works: Quartet, Op. 18, No. 3, Beethoven; D major Quartet by Franck and the Quartet, Op. 15, by Dohnanyi.

Foreign Notes

The Grand Opéra has provided a moderately interesting ballet entitled "Philotis, Danseuse de Corinthe."

PARIS The score, fairly good though unoriginal, is by M. Philippe Gaubert.

A new Symphony Concert Association has been founded by M. Pierre Monteux and a Choral Association by M. G. Inghelbrecht.

A concert of modern Italian music, by composers who strive to react again the influence of Puccini, Mascagni and other sensational opera writers, and who devote themselves to instrumental music, has been given at the Salle des Agriculteurs, not without success. It is obvious, however, that MM. Bastianelli, Malipiero, Ferranti, Pizzetti and others whose works were produced have a great deal to learn.

At the Société Indépendante the Russian artist, Mme. Moussatova-Kooljenko, has sung with success a scene from Moussorgsky's unfinished opera, "Salammbo."

Arnold Schönberg's new piano pieces, Op. 19, have been played at the same concert by M. Alfred Casella.

At a concert given by the "Amis des Cathédrales" was produced a fine motet, "Judicium Solomonis," by Marc Antoine Charpentier, which had remained in MS. and altogether forgotten since 1702.

The celebrated cellist, Pablo Casals, sued for damages by M. Gabriel Pierné for refusing to fulfil an engagement at the Concerts Colonne, has been condemned to pay the association 3,000 francs (\$600).

N. Maurice Ravel is writing a pianoforte trio.

A rich merchant from the Pyrenees, M. Lassene, has left to the French Government a considerable sum, of which the interests are to go in shape of annual prizes to savants, writers and musicians. The amount of the prize that will be awarded every year to a French composer is 8,000 francs (\$1,600). The jury who will decide upon its attribution for the present year comprises MM. Bruneau, Charpentier, Chevillard, Debussy, Fauré, Vincent d'Indy, Saint-Saëns and many other composers.

Two valuable books by M. Henri Prunières have appeared. The first is "Le Ballet de Cour en France," the second, "L'Opéra Italien en France avant Lulli."

The first volume (Antiquity and Middle Ages) of the Encyclopedia of Music published by Delagrang and edited by M. Lavignac, has likewise appeared. Among the chief contributors are: Saint-Saëns, M. Amédée Gastoiré, Romain Rolland, H. Quittard.

The production of Massenet's "Cléopâtre," the unveiling of Massenet's monument have taken place on February 23. The posthumous score,

MONTE CARLO written on a poem which suited the composer's temperament admirably, has been received with great favor. Mme. Lucy Arbëll having failed to prove that Massenet had expressly promised the title part to her, and accordingly lost the suit by which she had tried to force M. Gunzbourg to engage her, the cast comprised Mme. Kouznetsova, Mrs. Lillian Grenville, MM. Rousselière and Magnenat.

M. Henri Cain, as a great friend of Massenet, has refused to sign the libretto, in order not to appear to endorse the neglect of Massenet's wishes concerning Mme. Arbëll.

"The Abyss," the new lyric drama by M. Smarglia successfully produced at the Scala, has once

again called public attention upon the composer, already favorably known in his fatherland by several scores, among which "King Nala,"

MILANO "The Vassal of Szigeth" and "Oceana" stand foremost.

The plot takes place in the twelfth century during the times of Emperor Friedrich Barbarossa's wars. The cast comprised Mmes. Polli, Randaccio, Musio, MM. Calleja and d'Allesandro.

PERUGIA The court of appeal has granted to MM. G. d'Annunzio and Debussy 11,000 lire damages for the non-production at Rome of "Le Martyre de Saint Sébastien."

Great curiosity is aroused by the forthcoming ballet, "Eine Josephslegende," which Richard Strauss has written on a plot by Count Kessler and Hugo von Hoffmannsthal. The staging, it is said, will be inspired from the picturesquely conventional interpretations of Bible history which we owe to the painters of the Middle Ages.

Hans Pfitzner relinquishes for a year his post of conductor of the Strasburg theatre in order to finish his dramatic score, "Palestrina."

The musical comedy "Mandragola," by Ignaz Waghalter, is meeting with great success.

"Daniel in the Lion's Den," a comic opera whose score is by Frau Nikisch, wife of the celebrated conductor, will be produced at Hamburg on March 14.

The plans of the new Opera House, and the fact of its construction being entrusted, according to the Emperor's order, to Ludwig Hoffman, give rise to much dissatisfaction among theatrical circles.

The seventieth birthday of Herr Otto Lessman, formerly editor of the *Allgemeine-Musikzeitung*, has been celebrated in February. Herr Lessmann acquired a lasting reputation through his steady policy of upholding Wagner's works. Among those who during his editorship contributed to the *Allgemeine-Musikzeitung* were Liszt, Hans von Bülow, Felix Draeseke.

A concert-oratorio by Enrico Bossi, "Joan of Arc," has been produced with success at Köln, Fritz Steinbach conducting.

When writers have no better to do they turn to statistics. One of these patient and enlightened seekers gives the following particulars:

From January 1, 1870, to December 31, 1913, 4,113 well-known musicians have died. Their average lifetime has been 61 years. Only four of them have lived over a century: the singer Elsie Farnesie (who died at the age of 105;) the conductor J.-C. Hilf (103); Manuel Garcia (102) and the Italian, Bazetti, of Turino (100). Sixty-seven, out of which the majority consisted of lady singers, have committed suicide. 30 became lunatics and died in madhouses.

So that, on the whole, the musical profession is not as trying for the mental and bodily health as is generally supposed.

At Aachen has been performed with great success E. W. Korngold's "Sinfonietta."

Heinrich Zöllner's comic opera, "Der Schützenkönig," has been successfully produced at Erfurt.

"Cachaprés," the lyric drama by M. F. Casadesus, after Camille Lemonnier's novel, "Un Mâle," has been produced, not without success, at **BRUSSELS** the Théâtre de la Monnaie. Mlle. Hedy and M. Bouillies appeared in the principal parts, and were excellent.

The score, an earnest attempt to do well, is pleasing, but lacks grit and raciness. It shows the joint influences of Bruneau and Charpentier.

The Richard Strauss festival has ended with the production of "Salomé" and of "Elektra" in German. The principal parts of the latter work were entrusted to Frau Von Bahr, Frau Mottl-Fassbender, Francis Rose, Krauss, Perron. The composer conducted.

Facts, Rumors and Remarks

An injunction has been granted by the Supreme Court of South Australia to restrain the importation into Australia of British copyright music reprinted in the United States. The action was brought by Messrs. Hawkes & Son, of London, against Carl Engel, of Adelaide, whose firm had imported in wholesale quantities from Carl Fischer a considerable number of copies of Tutors by Otto Langey. Messrs. Hawkes obtained in 1913 a judgment against Whaley Royce & Co., of Toronto, for imported American-printed copies of the same work into Canada. The first copyright law was passed in 1710, when Anne was Queen of England and copied by Congress in 1790, since that date there has been lots of laws but little protection. Possibly in the year 2000 it will be declared as unlawful to steal the work of a man or woman's brain as it now is to steal their clothes.

* * *

In the current issue of the *Musical Times*, London, there is printed the words of a song by Charles Dibdin, Jr., on the subject of the Income Tax. The song was sung at a performance at Sadler's Wells August 18, 1800, at which date it is stated the tax on income was a novelty. The following particulars of the Tax will interest our readers:

Under this Act, incomes of £200 and upwards were taxed to the extent of one-tenth, or at the rate of 2s. in the £, and the point of Dibdin's song lies in the suggestion that this "tenth" should be paid in kind, like the old ecclesiastical tithe. For incomes below £200 there were graduated rates of assessment down to incomes of from £60 to £65, which paid only 2d. in the £. Incomes below £60 were exempt. The country being in need of men as well as money, abatements were allowed for children born in wedlock, and these abatements, I observe, were on a rather more generous scale than those that have been allowed by a modern Chancellor. The tax was to be paid by six instalments, on June 5, August 5, October 5, December 5, February 5, and April 5 in each year; and there being no provision for "deduction at the source," the tax collector called every two months for payment of the money!

* * *

A petition has been presented to the Railway Clearing House in England asking for a reduction in the charges for carrying violoncellos. Where is the Union?

* * *

A prospectus of the Wagner-Mozart Festival to be given at Munich in the summer of this year has just been issued. The central feature is, of course, a series of "Parsifal" performances, of which the first opens the Festival on July 31, and the last closes it on September 15. "Parsifal" will be given six times, "Tristan und Isolde" and "Die Meistersinger" each three times, and the "Ring" cycle twice. The Wagner performances will take place at the Prinzregenten Theatre. Mozart operas will be given on nine evenings at the Residenz and Royal Court Theatres.

* * *

The programme for the May Festival of the Oberlin Musical Union will include Max Bruch's "Odysseus," a symphony programme, and Pierne's Children's Crusade, in which a large chorus of girls' voices from the Oberlin High School will assist. Dr. George W. Andrews will conduct, and the orchestra will be the Chicago Symphony.

Frederick S. Converse is to write the music for Percy McKaye's "Pageant," to be given at St. Louis next May, in celebration of the 150th anniversary of the city's birth. The composer and poet have already collaborated in "Sanctuary," a bird masque, first produced at Meriden last summer, and which was repeated at the Hotel Astor last month. The pageant at St. Louis is to be on a big scale, and \$125,000 has been set aside to pay the costs; 7,500 persons will be in the cast; it will be entitled "The Pageant and Masque of St. Louis."

* * *

Carl D. Kinsey, Business Manager of the Chicago North Shore Festival Association, has just made announcement of the complete plans for the 1914 Music Festival to be held in the Northwestern Gymnasium Building at Evanston, Illinois, on May 25, 26, 28 and 30—4 nights and a Saturday matinee—5 concerts, the same as inaugurated last year. The solo artists engaged are: Alma Gluck, soprano; Alice Nielsen, soprano; Helen Stanley, soprano; Florence Hinkle, soprano; Edith Chapman Gould, soprano; Mary Ann Kaufman, soprano; Margaret Keyes, contralto; Evan Williams, tenor; Lambert Murphy, tenor; Grant Kimbell, tenor; Pasquale Amato, baritone; Charles W. Clark, baritone; Burton Thatcher, baritone, and Herbert Witherpoon, bass.

* * *

This year's Festival has been arranged to cover the entire week the same as before, and will open Monday night with a performance of Haydn's beautiful choral work, the "Creation," with a chorus of 1,000 voices. The next concert will be Thursday night, with a performance of Gabriel Pierne's new work "St. Francis." This performance is the first in Chicago and the West of "St. Francis," and will enlist the regular Festival chorus of 600 voices and a young ladies' chorus of 300 voices from the Evanston and North Shore High Schools. At the Saturday matinee the children's chorus of 1,500 voices from the Evanston Schools will be heard in children's and patriotic songs. The Saturday night performance should be memorable in more ways than one. The first part of the programme will be patriotic in character and will enlist the services of Pasquale Amato, of the Metropolitan Opera, and Helen Stanley, soprano of the Century Opera. The second part will be a performance of Hamilton Harty's "The Mystic Trumpeter." The Festival chorus of 600 voices will sing the chorus parts of this new work, which will be the second performance in America, and Pasquale Amato will take the only solo rôle for baritone. The entire Chicago Symphony Orchestra of 90 musicians, with Frederick Stock Conductor, will take part in all performances, and as in past years Peter C. Lutkin, Musical Director of the Festival Association, will conduct the choral works.

* * *

During a recent Philharmonic Concert at Carnegie Hall, a performance of Victor Hugo's "Les Misérables" with moving pictures and organ accompaniment was being given in the Carnegie Lyceum. An usher, stationed at the entrance, announced in stentorian tones, "Philharmonics upstairs, the 'less misérables' downstairs!"

* * *

Bach's Passion St. Matthew will be sung at St. Bartholomew's Church on April 7 at 8.15 P. M. under the direction of Arthur S. Hyde. The full choir of 48 singers will be assisted by the choir boys of the Cathedral of St. John the Divine and 60 children from St. Bartholomew's Parish House. The soloists will be Miss Grace Kerns, Mrs. Benedict Jones, William Wheeler, Frederick Weed, Wilfred Glenn, and Robert Toedt, violinist.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

THE following appeared not long ago in *Musical Opinion*, London:

"In *The Guardian* correspondence on surpliced choirs is a sort of echo of the past. In 1892 the Rev. H. R. Haweis, in his grand diatribe on the iniquities of boy choirs (at least so far as the boys were concerned) asserted that Melbourne Cathedral rejoiced in the possession of a vested female choir. This merely brought an emphatic denial from the Australian dean. W. F. L. now explains the error. When Melbourne Cathedral was in course of construction some years before and a temporary building was in use, they *had* lady choristers attired in surplice and cassock, with the addition of that crowning absurdity, a 'mortar-board.' I believe that this state of affairs still prevails at Gibraltar Cathedral, the excuse being the utter impossibility of obtaining boys; but why not think of that before building the cathedral?"

In America there is a prevailing impression among clergymen and organists that Mr. Haweis invented the "female vested choir." According to the above, there is room for doubt on the matter.

If the "angelic" choir cannot be traced to Melbourne, or Gibraltar, or London, can any of our readers tell us where on earth the thing *did* originate?

A CORRESPONDENT of the London *Church Times* calls attention to an organ recital given recently in Croydon Parish Church, which he denounces in commendable fashion. Questionable programmes of organ music are exceedingly common here in the United States. We receive them by the dozen, and many of them contain the "Valhalla" piece objected to as follows:

"An organ recital of the works of Wagner and Tchaikowsky was given Thursday night last at the parish church of St. John Baptist, Croydon, and a local newspaper states that the church was crowded.

"The programme, a copy of which I enclose, states that the 'collection is for the organ and choir fund,' and that 'these recitals depend entirely on the collection for their support; you are therefore asked to contribute as liberally as possible.'

"I wonder how many churchfolk attended this service of desecration!

"Take, for instance, 'The Ride of the Valkyries,' with its explanatory note:

"The Valkyries were the nine daughters of Wotan. Equipped like warriors, it was their duty to incite the heroes in battle and to bear away the bodies of the bravest to Valhalla, in order that they might serve as protector of the gods (1)' . . .

"One can quite understand an organist or vicar being proud of a good organ, but when such works are allowed to be performed without a protest in a church dedicated to the service and for the worship of God, then one may well ask, What next are we to expect—a representation of *Faust* (at least in this heathen deities are not mentioned).

"It seems to me that in some churches the organ has taken the place of the altar. At any rate, more care is lavished on it, whilst the latter is comparatively neglected."

The standard of "programme music" intended for church use is higher in England than it is in this country. We are inclined to think this Croydon episode belongs to the "unusual" order of things. Out of a list of fifteen English programmes printed in a recent London journal we find only one operatic selection. From a similar list of American programmes we find many operatic pieces, and a large number of compositions which are purely secular and out of place in church.

The temptation to please people by playing "tuneful" music that is "popular," irrespective of its appropriateness for church use, is too strong to be resisted by church organists who are afraid of slender audiences. In this regard, the concert hall player enjoys the freedom of "ecclesiastical exemption"—he can indulge in secularity to his heart's content, selecting the best from an enormous field of choice. It is difficult to evade the truth that eclecticism demands the concert hall as the proper place for organ recitals, and not the church.

IN connection with this subject of organ recitals, it is most gratifying to note the remarkable success of Mr. Macfarlane in Maine. The "great Portland organ" has justified itself in a most convincing way. The audiences have been large and enthusiastic, and there has been no falling off in the interest manifested by the Maine public in a kind of music that is practically new to them. The concerts have paid for themselves, and this fact bodes well for the future of organ music in other cities where halls similar to the one in Portland are

likely to be erected and equipped with fine instruments.

Too much praise can hardly be accorded to a man capable of meeting the requirements of such a unique position. It is more difficult to create a lasting demand for recitals of the Portland description than it is to perpetuate the demand after creation.

We are glad also to hear of the success of Mr. Herbert Ellingford at St. George's Hall, Liverpool. Our readers may remember that there was a disgruntled faction in Lancashire that resented the "competitive" plan of selecting the successor to Dr. Peace. Party feeling has now largely disappeared, and Mr. Ellingford enjoys a well-earned popularity.

The *Liverpool Courier* recently printed the following:

"Few people fully appreciate the magnitude of the work of one holding the position of organ-music provided to the Liverpool public in the course of a year, and a few facts on the point will doubtless be interesting. Since Mr. Ellingford was installed on January 18 last year, he has played before 70,000 people at the recitals in St. George's Hall. Perhaps even more surprising is the fact that the pieces he has played number nearly 350, not a single one of which was repeated. These were either original compositions or were transcribed from the works of British, German, Italian, French, Russian, Norwegian, Bohemian, Finnish, Belgian, Hungarian, American and Spanish composers. Moreover, the great organ works of Bach have had a prominent place in the programmes, while considerable attention has been given to the classic orchestral overtures of Beethoven, Weber, Mendelssohn, Brahms and Wagner, all from Mr. Ellingford's own transcriptions. All this speaks volumes for our city organist's activities, as well as his broad outlook on musical art."

To successfully carry on the work of such men as Best and Peace is no ordinary task. All honor to the able organist of St. George's Hall!

THOSE who estimate the value of church music chiefly by its antiquity have been receiving some pretty hard knocks from Dr. W. Prendergast, of Winchester Cathedral, who lately delivered a lecture before the Hampshire Association of Organists. We quote:

"The term 'church music' embraces all that has been sung or written for use in divine worship and its notation. There is consequently a wide and varied field in which partisans may, and do, exploit their theories and fancies. The present phase is that in which certain people throw stones at whatsoever they reckon to be modern, saying that the only hope

of salvation lies in the practically exclusive use of the music of some specified period. The National Gallery does not restrict itself to the exhibition of the art treasures of some two or three far-off centuries; why should the cathedral? Every musician worthy of the name can discern and is sufficiently broad minded to acknowledge the good points in any composition irrespective of its date. Why, for example, should Mendelssohn and Beethoven be disparaged because there has since been a Brahms and a Tchaikowsky? On the world's stage there is always room for the principal actors; their position may vary with years, their fashions and modes of utterance at different periods seem unfamiliar, but they typify their own era and are emblematic of development. We are apt to lose our sense of proportion sometimes, even that of accuracy, and not infrequently to make a fetish of old things for the simple reason that they are old. The antiquity of a work is not a cogent reason for its being held up as an object of veneration. It is the quality that counts, even in a Stilton cheese; for when a certain stage of maturity has been passed, its most devoted admirer, marking the ravages wrought by time, reluctantly eschews his beloved delicacy.

"There are those who would banish everything from the Church save plainsong, retaining that by virtue of its age and assumedly sacred character. They apparently forget that the sanctity of its employment rests upon the fact that in the Middle Ages it was the only music—sacred or secular—in existence. By all means let us hold it in reverence, and regard it as a precious heritage, especially when it is performed under ideal conditions. But at the same time, do not let us deceive ourselves by pretending that the clock has stood still for several centuries, or ignore history, which shows that the idiom in which plainsong was written has had its day, and, save for the legacy of a number of beautiful hymn tunes, and the fine melody of parts of the Communion office, which conform in some measure to modern ideas, for practical purposes is obsolete."

This kind of doctrine (which may be summed up by the old maxim of Aristotle, "beware of extremes") is not new; but it is needed, and the more it is preached the better it will be for all concerned. We are glad Dr. Prendergast has expressed his views so thoroughly before the Hampshire Association. We wish we had space for all of his lecture. His remarks on the music of the Tudor period are of especial interest. We quote further:

"The growth of Counterpoint led to the composition of much mechanical and meaningless music, which, notwithstanding its ingenuity and that its complexity is even now a source of wonder, is altogether bereft of the true spirit of worship. This pure choral music reached its zenith in Italy in the time of Palestrina, who died in 1594, and was one of the greatest composers the world has seen, and in

this country with Orlando Gibbons. There is remarkable spring and vitality in Gibbons's music, gained mainly by the employment of cross accents and syncopation, which makes up for the absence of expression, but to render it acceptable to modern ears it must be performed well-nigh perfectly. Gibbons, however, could impart reality to his music, as is shown in his graphically descriptive anthem, 'This is the record of John.'

"Many of those who advocate the use of plainsong, strangely enough, pin their faith also on the music of this transitory period, and would combine the two, although it is recognized that one being unisonal makes no particular demand upon the intellect or the vocal capabilities of the singer, while the other requires an accomplished musician blessed with considerable skill. Not for a moment would we minimize the historical importance of Tudor music or deprecate its use, but it must be said that on account of its extreme difficulty highly trained voices are requisite for its adequate presentation. A fatal objection to its becoming generally used outside cathedrals is the fact that it is invariably written with a part for the male alto voice, a *rara avis*."



THE "Cecilia Choir" of the Western Theological Seminary has been doing some valuable missionary work in the field of sacred music. Under the direction of Prof. Charles N. Boyd, two important recitals have been heard recently in the Seminary Chapel. At one, Bach's "God's time is best," Gretchaninov's "Cherubic Hymn" and Ferrata's "Messe Solennelle" were rendered. At the other, the following unique programme was presented for the purpose of illustrating the difference between good and bad styles of ecclesiastical music:

- (a) Te Deum.....
- (b) Te Deum in Bb.....C. V. Stanford
- (a)
- (b) Welcome, welcome, dear Redeemer. Cesar Franck
- (a)
- (b) Calm on the listening ear of night. H. W. Parker
- (a)
- (b) The Lord is my Shepherd...William H. Oetting
- Miss Reahard.
- (a)
- (b) Jesus, Saviour, I am Thine.....Bruce Steane
- (a)
- (b) Whoso dwelleth.....G. C. Martin
- Come, Holy Ghost.....Palestrina
- Souls of the righteous.....T. Tertius Noble

The pieces marked (a) were sung by way of contrast with those marked (b). For reasons that are not difficult to see, the names of the composers in the (a) class, as well as the words of the anthems, were omitted from the printed programme. The two last numbers were not sung for contrast, but as specimens

of ancient and modern music of the best type. Truly, a high compliment to the organist of St. Thomas's Church, New York.

The Cecilia Choir is a body of twenty singers, men and women, noted for their artistic work. Prof. Boyd is to be congratulated upon the service he has rendered the cause of church music. The only thing to be regretted in this "contrast lesson" is that the size of the chapel prevented many people from profiting by it. If Prof. Boyd would continue this kind of instruction, and if other musicians would follow his example, an immense amount of good would result.



THE *Church Times* (London) has been speaking in glowing terms of the music at St. Paul's Cathedral, and especially of the work of the choir on St. Paul's Day and on the following Monday, which was observed as the Dedication Festival of the Cathedral. We are particularly glad of this, because the *Times*, some time ago, contained a series of letters written by discontented persons, who complained of the musical régime on grounds that were utterly trivial and unreliable. We were surprised at the time that such communications could gain place in the columns of such an important journal.

If there is any one cathedral in Great Britain that is chiefly responsible for the Anglican renaissance of choral worship it is St. Paul's. No one familiar with the general condition of church music in England during the period marked by the resignation of Goss and the appointment of his successor will feel disposed to gainsay this statement. The revival which commenced in 1872 can hardly be traced to any one man. In a general way, it was brought about by Ouseley's influence over Stainer, by the character and ability of Stainer himself, and by the co-operation of the Dean and Chapter of St. Paul's. Behind it all was the steadily growing influence of the great movement originated by the Tractarians. These combined forces made St. Paul's the center of the field of choral progress—a position which, in our opinion, is held incontestably at the present day. And let us not fail to point out that in America the Metropolitan Cathedral of London has done more for the cause of ecclesiastical music than can be estimated. It is, and has been for nearly

half a century, the musical Mecca of American organists and choirmasters, a source of unfailing inspiration and a criterion of the highest value.

The chief service on the Sunday we have referred to began with the hymn, "We sing the glorious conquest." The "Te Deum" was sung to Sir Charles Stanford's well-known setting in B flat. The Introit was from the "Messiah," "Their sound is gone out." The "Kyrie," "Credo," "Sanctus" and "Gloria" were sung to Weber's setting in the key of E flat. The sermon was preached by the Dean, according to custom.

On the following Monday came the Dedication Festival. The services of the day are thus referred to in the *Times*:

"There had been Eucharists early in various of the chapels, Matins had been sung at half-past nine; then at ten came the service of the day, the Litany and the sung Eucharist.

"St. Paul's was built for ceremonial; Protestantism has no place in that rich and splendid church. And as the procession, headed by a cross, passed out of the north choir aisle and came slowly down the nave—the Minor-Canon in front chanting the Litany—the spirit of an older gospel than that of the sixteenth century was in the air. It was the spirit of the Gospel which St. Augustine brought to England when he and his fellows came to English folk with a cross before them and a Litany on their lips, bringing the good news of God. All here was English, and of the Prayer Book, and the reverence of it could be felt. It was clothed, too, with a touch of splendor, for at the end of the procession came the Bishop of Willesden in cope and rochet, then the four Canons—Canon Newbolt, Archdeacon Holmes, Canon Alexander, Dr. Simpson—and at the end the Dean, all habited alike in copes of green and gold. At the end of the suffrages the procession reached the choir; the dignitaries and the Prebendaries went to the stalls, and the Litany was sung to its close. Then came 'Hail, Festal Day,' and the orchestra of stringed and wind instruments joined with the organ in the great harmony. The dignitaries in their copes went up to the sanctuary, the Chapter sitting on the south side, the Bishop of Willesden on the north, and then the three sacred ministers entered, vested in albs and amices and copes of white and gold. The music of the Eucharist was Dvorak in D, save that the Preface and the Comfortable Words and the sentences at the Offertory were Stainer's, as was the Sevenfold Amen sung at the end of the Prayer of Consecration.

"Only a musician could do justice to the wonder of the music, no more beautiful offering than it could have been made even in St. Paul's. The voices of the men and boys, the great tones of the organ, the rolling of the drums, with the soft music of the violins, and now and again the full orchestra, ren-

dered the wonderful harmonies in their exquisite perfection."

As compared with the music prior to the time of Stainer, what a striking change has taken place! Formerly there was no full choral celebration of the Holy Communion on Sundays and holy days. The "Sanctus" was sung as an Introit, and the "Nicene Creed" often not sung at all. Few of the settings of the Communion Office contained the "Gloria in Excelsis." The Eucharistic character of the chief office was not expressed musically, and the highest efforts of the choir were expended upon matins and evensong.

Would that we could derive more profit from the lesson taught by the authorities of St. Paul's Cathedral in a city where three out of the only four properly supported choirs treat the Eucharist as a service of inferior importance!



LOWING accounts reach us from time to time concerning the remarkable congregational singing that is heard in certain places of worship where "crowds do congregate." There is nothing very strange in this. The larger the crowd the greater the opportunities for "massive" singing, unless these opportunities are deliberately neglected or interfered with. Certainly fine congregational singing cannot be heard where the congregation is wanting. The bigger the crowd the bigger the singing, all other things being propitious. Billy Sunday is now said to have the best congregational singing in the United States. By the term "best" we refer, of course, to *quantity*. "Billy," if questioned on the subject of music, would reply in his characteristic way, "Yes—I get from my congregation more music to the square inch than any preacher living." Is this because he attracts more people to the square inch? There must be some truth in the boast, for the Secretary of State has been singing in Billy's choir, and he is enthusiastic over the man, his music, and his work. Mr. Bryan says: "I am an admirer of Mr. Sunday, and I believe he is accomplishing a great deal of good."

There will be three special musical services at St. Paul's Cathedral, Cincinnati, Ohio, during Lent. March 1, Gounod's "Gallia" and Mendelssohn's "Hear My Prayer"; March 22, "Olivet to Calvary," by Maunder; April 26, "The Crucifixion." The choir consists of fifty boys and men under the direction of K. O. Staps, organist.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

The current issue of THE NEW MUSIC REVIEW is the first of the new year. It is requested that the Secretaries of the various Chapters send in their revised lists and dues to Headquarters at the earliest possible moment, in order to prevent any delay. All Chapters who have not yet paid their subscriptions for the past year should send them direct to the publishers.

A meeting of the Council was held at 90 Trinity Place on Monday, February 23, those present being Messrs. J. W. Andrews, Federlein, Demarest, Hedden, Keese, Day, James, Brewer, Elmer, Baier, Carl and Milligan.

It was voted that the winner of a prize competition shall not be eligible for re-entry in the same class.

The registration bureau for organists was abolished. The nominating committee, Messrs. Demarest (chairman), Schlieder, Noll, Treadwell and W. C. Gale, presented their report, and the following ticket for general officers for 1914-15 was adopted:

For Warden: J. Warren Andrews, A.G.O.
For Sub-Warden: S. Lewis Elmer, A.A.G.O.
For General Secretary: Harold Vincent Milligan, F.A.G.O.
For General Registrar: Lawrence J. Munson, F.A.G.O.
For General Treasurer: Victor Baier, Mus.Doc., A.G.O.
For Librarian: Albert Reeves Norton, A.A.G.O.
For Auditors: Clement R. Gale, A.G.O., and Hermon B. Keese, A.A.G.O.
For Council, five to be elected: C. Whitney Coombs, A.G.O.; H. Brooks Day, F.A.G.O.; Geo. Henry Day, F.A.G.O.; Gottfried H. Federlein, F.A.G.O.; John T. Garmey, F.A.G.O.; Philip James, F.A.G.O.; Frederick Schlieder, F.A.G.O.; Robert M. Treadwell, A.A.G.O.

It should here be stated that if any five voting members shall unite in the nomination of a candidate for any office, such nominations must be sent in writing to the General Secretary prior to April 1.

Mr. Harold D. Phillips of Baltimore will give a Guild recital at the Church of the Messiah on March 31.

The organization and appointment of officers of the new Tennessee Chapter was ratified. The Chapter starts its career with thirty-two members, and the officers are:

John B. Norton, F.A.G.O. Dean
Ernest F. Hawke, F.A.G.O. Sub-Dean
Enoch T. Walton Secretary
Paul Stalls Treasurer
Walter W. Boutelle Registrar
Mrs. E. A. Angier, Jr. Librarian
J. B. Gerbig and Adolph Steuterman Auditors

Executive Committee.

J. Henkel, W. Lockyer, H. O. Nichols, S. Pearce, Miss A. Andrews, Miss B. Chamberlin, Mrs. L. Mason, Mrs. McCoy, Mrs. E. B. Reese.

The following were elected Colleagues:

John Cushing New York.
Cecil J. Teague New York.
William T. Rutherford New York.
Irving Geller New York.
Miss Gratia D. Balch New York.
Sanford A. Pette Brooklyn, N. Y.

Miss Mildred Hazelrigg Topeka, Kan.
Walter N. Waters Weehawken, N. J.
Donald Barrows Boonton, N. J.
Henry F. Felton Pasadena, Cal.
Rev. Stanley R. Fisher Los Angeles, Cal.
Mrs. Alice Clements Detroit, Mich.
Mrs. Katherine Hyslop Hudson, Mich.
Miss Charlotte Klein Washington, D. C.
Mrs. Helen F. Lumme Cincinnati, O.
Walter J. Berg Cincinnati, O.
Louis R. Flint St. Louis, Mo.
Frank Wrigley Quincy, Mass.
H. W. Fairbank Chicago, Ill.
Martha B. Reynolds Portland, Ore.
Miss Belle Andriessen Beaver, Pa.
Max McMichael Philadelphia, Pa.
Howard B. O'Daniel Philadelphia, Pa.
Matthew N. Lunquist Selingsgrove, Pa.
Miss Helen E. Briggs St. Paul, Minn.
Mrs. R. G. Calthrop Syracuse, N. Y.
Miss Mary G. Ashby Utica, N. Y.
Walter E. Fowler Utica, N. Y.
W. B. Hazard Memphis, Tenn.
Harry O. Nichols Memphis, Tenn.
Wilfred Lockyer Memphis, Tenn.
Mrs. G. B. McCoy Memphis, Tenn.
Joseph A. Henkel Memphis, Tenn.
Mrs. Sam Oppenheimer Memphis, Tenn.
William B. Estes Memphis, Tenn.
Adolph Steuterman Memphis, Tenn.
Herbert S. Esch Memphis, Tenn.
Mrs. Lumsford Mason Memphis, Tenn.
J. G. Gerbig Memphis, Tenn.
Miss Lucy Andrews Memphis, Tenn.
Miss Ellie Censey Memphis, Tenn.
Mrs. Baxter Ware Memphis, Tenn.
Mrs. Florence A. Robinson Memphis, Tenn.
J. Pane Stalls Memphis, Tenn.
Miss Lillian Wallace Memphis, Tenn.
Mrs. Chas. W. Anderson Memphis, Tenn.
Herbert Bingham Memphis, Tenn.
Sam W. Pearce Memphis, Tenn.
Miss Blanche Chamberlin Memphis, Tenn.
Miss Matilda M. Reid Memphis, Tenn.
Miss Belle S. Wade Memphis, Tenn.
Mrs. B. E. Reese Memphis, Tenn.
Miss Mary O'Callaghan Memphis, Tenn.
Enoch T. Walton Memphis, Tenn.
Mrs. W. J. Meyer Memphis, Tenn.
Miss Geister Neal Dyersburg, Tenn.

Mrs. Leila B. Hill, Meadville, Pa., was elected a Colleague on December 29, 1913. Through an error her name was omitted from the report at that time.

CENTRAL NEW YORK CHAPTER

The regular monthly meeting of the Central New York Chapter was held in the choir room of Grace Church, Utica, Wednesday evening, March 4. A brief business meeting was held, the Dean presiding. It was voted that the next meeting be held April 15 instead of during Holy Week. At that time the annual election of officers will be held, and a recital will be given by Miss Broughton of Little Falls, Mr. Garretson of Utica, Mr. Van Deusen and Mr. Mason of Syracuse, and Mr. Carter of Amsterdam. Mr. Van Deusen and Mr. Mason were appointed examiners. After the business was concluded the Dean introduced to the Chapter Mr. R. L. McAll of New York City, who addressed them on the subject of the Church Organist's Vocation. Mr. McAll gave a highly interesting view of the subject, speaking informally and illustrating his talk with many incidents from his own experience that made what he said of great value. He declared that the organist should

Various Notes

Clarence Dickinson's setting of "Music When Soft Voices Die" was sung on February 11 at the festival of the Elgar Choir of Hamilton, Ontario, Bruce Cary, conductor, and was so well received that it had to be repeated. Other choral organizations that have recently given this composition of Mr. Dickinson's are: The Musical Art Society of Chicago, Eric Delamarter, conductor; the Long Branch Choral Society, George Carre, conductor; and the Paulist Choir of Chicago, Father Finn, conductor.

Announcement has just been made that the ninth Bach festival will be given by the Bethlehem Bach Choir, under the direction of Dr. J. Fred Wolle, at Lehigh University, South Bethlehem, Pa., on Friday and Saturday, May 29 and 30. The programme will include the "Mass in B minor," "The Magnificat," the Motet, "Sing Ye to the Lord a New-Made Song," The Bach Choir, which numbers more than two hundred singers, has won international attention for its renditions of Bach's works under the direction of Dr. Wolle.

The opera "Faust" was presented by the University Oratorio Society, Tiffin, Ohio, assisted by the Dunbar Operatic Quartet of Chicago and the Second Regiment Orchestra of Tiffin. Frank W. Gillis, director, and Miss H. M. Tarr at the piano.

At the first concert of the second season of the Musical Art Society of Columbus, Ohio, under the direction of Mr. S. R. Gaines, the following programme was rendered: "Sleepers, Wake!" ("Saint Paul"), Mendelssohn; "O Padre Nostro," Verdi; "Summer is icumen in," Old English; "T'other Morning Very Early," Old French; "O Death! Thou Art the Tranquil Night!" Cornelius; "Prieslied" from "Die Meistersinger," Wagner-Wilhelmj; "Zephyr," Hubay; "Melodrame de Piccolino," Guiraud; "Tambourin Chinois," Fritz Kreisler; "Deep in My Soul," Elgar; "Song of the Pedlar," Williams; "Voix Celestes" (requested), Alcock; "When the Heart is Young," Gaines; "When Stars," Lucas; "In Pride of May," Macfarlane; "I Am the God Thor!" (from "King Olaf"), Elgar.

The Norristown Choral Society, Norristown, Pa., under the direction of Ralph Kinder, on February 3 rendered Mendelssohn's "St. Paul." The soloists were Miss May E. Hotz, Miss Maude Sproule, W. H. Pagdin, F. M. Conly.

The graduating exercises of the eighth grade of the Passaic public schools were held in the High School Auditorium on January 30. Labee's cantata "The Building of the Ship," was the chief item of the programme and we are informed was well sung with a good volume of tone from the young tenors and basses. The director is Robert Merton Howard. Cowen's "Rose Maiden" will be sung in March with a chorus of 200 voices.

The programme for the concert and reception given by the Alpha Orchestra of Brooklyn on February 19 included: Overture, "The Mill on the Cliff," Reissiger; "Dio Possenti," from "Faust," Gounod; Berceuse from "Jocelyn," Godard; "Spring Had Come," Song of Hiawatha, Taylor; "Lohengrin," Wagner; Prologue from "Pagliacci," Leoncavallo; "Chant d'Amour," Zarzycki; "Spanische Taenze," Mozkowski; "Beneath Thy Window," Thiere. Otto Greiner, director.

The Babylon Choral Society of sixty voices, under the direction of William W. Bross, on March 10 rendered the following programme: "The Song of the Vikings," Fanning; "Stars of the Summer Night," Hatton; "A Birthday," Woodman; "When the Roses Bloom," Reichardt; "Will o' the Wisp," Spross; "Invictus," Huhn; "Now Sleeps the Crimson Petal," Quilter; "Morning," Speaks; "Lovely Appear," from

"The Redemption," Gounod; "Hear My Prayer," Mendelssohn; "The Erl-King's Daughter," Gade.

The William L. Dickinson High School Orchestra, Moritz E. Schwarz, director, at their concert on February 6 rendered the following programme: "Lustspiel," Keler-Bela; cornet solo, "Old Black Joe," Losey; "Symphonie Militaire," Haydn; "The Viking," Adams; violin solo, "Scene de Ballet," de Beriot; male chorus, "About Clocks," Hammond; piano solo, "Rhapsodie, No. 6," Liszt; flute and oboe, "Serenade," Geng; viola solo, "Cradle Song," Schumann; song, "Queen of the Earth," Pinsuti; grand selection, "Aida," Verdi.

The University Chorus (100 voices) of Syracuse University, Howard W. Lyman, conductor, presented Gaul's oratorio "The Holy City" on Thursday evening, February 26, in Crouse College Auditorium. The following local soloists, prominent as church and concert singers, assisted: Mrs. Agnes Clark Purington, soprano; Miss Daisy C. Daniels, contralto; Mr. Harry Wisehoon, tenor; Mr. Ralph Stilwell, baritone. Mr. Earl D. Stout was at the organ.

The Charleston High School Chorus, assisted by the High School Orchestra, under the direction of Professor J. Henry Francis, presented the following programme at their annual concert on Friday evening, February 27: "The Palms," Faure; "Abide with Me," Lysberg; "A Perfect Day," Carrie Jacobs-Bond; "Youthful Pleasure," Bishop; "Rise, Cynthia, Rise," Hook; "Love is So New," Schmidt; "Maytime," Roeckel; "Then You'll Remember Me," Balfe; "Stars of the Summer Night," Kratz; "The Violet's Fate," Abt; "My Laddie," Thayer; "From the Land of Tea" (from "Alvin Gray"), White; "The Song of the Triton," Molloy; Medley Two-Step, Kraus-Berlin.

Church Notes

The following will be sung during Lent by the choir of St. Luke's Cathedral, Portland, Me., under the direction of Alfred Brinkler, O. and C.: "Gallia," Gounod; "Lauda Sion," Mendelssohn; "As the Hart Pants," Mendelssohn; "Hear My Prayer," Mendelssohn; "The Saviour of the World," Ward; "The Crucifixion," Stainer.

The service lists for March at Trinity Church, New York, Dr. V. Baier, O. and C., include: "Hear My Prayer," Mendelssohn; "Enter Not Unto Judgment," Attwood; "Evening" in D minor, Walmisley; "Art Thou Weary," Lloyd; "Come Unto Me," Dykes; "Evening" in E. Clarke-Whitfield; "Tarry with Me," Baldwin; "Blessed Are They," Wesley; "Like as the Hart," Novello; "Blessed are the Pure in Heart," Macfarren; Communion in Eb, Haynes; "Ave Verum," Elgar; "Turn Ye Even Unto Me," Godfrey; "Evening" in D minor, Walmisley; "O Saving Victim," Gounod; Communion in C, Gounod.

On Wednesday evening, January 21, at All Saints' Church, Toronto, Can., the cantata "The Message of the Angels," by William Reed, was presented under the direction of W. E. Fairclough, O. & C.

The cantata "The Story of Bethlehem," by J. E. West, was sung at St. Mark's Church, New Britain, January 4, by a chorus of 35 men and boys. William Anderson, O. & C.

The service lists at St. Mary's P. E. Church, Brooklyn, have included the following anthems, all offered *à cappella*: "O Gladsome Light," Kastalsky; "Cherubim Songs," by Gretchaninoff, Parloff; "Hymn to the Virgin," Tchaikowsky; "Light Celestial," Tchaikowsky; "Praise the Lord in Heaven," Bortnyansky; "Praise Ye the Name of the Lord," Nikolsky and Tschesnokoff; "A Mercy of Peace," Schoedoff; "Sleep of the Child Jesus," Gevaert. N. Lindsay Norden, O. & C.

The special musical services given by the choir in St. Paul's Church, West Philadelphia, Pa., during the last six months have been of noteworthy importance, and of a high order of excellence. They have included selections from Haydn's "Creation," Mendelssohn's "Elijah," Gaul's "Holy City," Handel's "Messiah," and anthems by the best composers. On the first Sunday in January, Barnby's Sacred Idyll, "Rebekah," was sung, which was followed in February by Rossini's "Stabat Mater."

That these great compositions have been rendered with finish and artistic interpretation is in itself a tribute to the ability of the choir, which includes Edna Florence Smith, soprano; Jean Douglas Kugler, contralto; James G. Macdonald, tenor; William F. Newbery, bass; and May Porter, organist and director.

The service lists for February at St. Mark's Parish, Southboro, Mass., Denison Fish, O. & C., include: Communion, in A, Martin; "Let My Prayers," Purcell; "Benedictus," in D, Field; "Lord God of Abraham," Mendelssohn; Communion, in Bb, West; "What are These," Stainer; "Te Deum," in F, Smart; "Jesus, Word of God," Gounod; Communion, in A, Martin; "Now God Be with Us," Fish; "Te Deum," in A, West; Communion, in Eb, West; "Judge Me, O God," Mendelssohn.

The service lists for January at the First Baptist Church, Philadelphia, Pa., Frederick Maxson, O. & C., included: "He That Dwelleth," MacDermid; "Praise His Holy Name," Spohr; "Eye Hath Not Seen," Gaul; "By the Waters of Babylon," Broome; "Holy, Holy, Holy," Gounod; "My Sons," Costa; "A Heart That Loves Thee," Gounod; "There is Joy," Sullivan; "The Lord is Great," Best; "Ho, Every One That Thirsteth," Macfarlane.

"Gloria Domini," by T. Tertius Noble, was rendered in St. Paul's Chapel, New York City, on January 27, with the composer at the organ. The following sacred cantatas will be given: Tuesday, March 3—"Olivet to Calvary," J. H. Maunder (organist, Dr. Victor Baier); Tuesday, March 17—"The Soul Triumphant," Harry Rowe Shelley (the composer at the organ); Tuesday, April 7—"The Message from the Cross," Will C. Macfarlane (the composer at the organ); Friday, April 10—Good Friday, 8 P.M., "The Crucifixion," John Stainer (organist, Edmund Jaques); Tuesday, April 14—"Messiah Victorious," William G. Hammond (the composer at the organ); Tuesday, April 21—"Easter Carols."

A recital by the Æolian Choir was given on Wednesday, January 28, in the Central Congregational Church, Brooklyn. The choir offered Russian compositions new to this country, and included the following composers in their programme, many of which were heard for the first time in English: Nikolsky, Pavloff, Gretchaninoff, Kastalsky, Schvedoff, Tschesnekoff, Rachmaninoff, Ippolitoff-Ivanoff, Tschai-kowsky and Bortayansky, all sung *à cappella*. The recital was open to the public. Dr. Cadman spoke on the subject of Church Music. The conductor and trainer of the choir is Mr. Lindsay Norden.

At St. Mark's Church, Minneapolis, Minn., a musical service is held at afternoon Vespers the last Sunday of each month, and so far this season the following programmes have been given: October, "The Holy City," Gaul; November, "Come, Let Us Sing" (Psalm 95), Mendelssohn; December, Carols, old and new, and Christmas Oratorio, Saint-Saëns; January 25 (Feast of Conversion of St. Paul), selections from "St. Paul," Mendelssohn; February 22 (Washington's Birthday), American Church Music. Solo quartet: Mildred Ozias, soprano; Olga Wahlquist, contralto; Frederic C. Freemantel, tenor; Ray R. Moorhouse, baritone. Chorus of fifty voices. Stanley R. Avery, O. and C.

"Penitence, Pardon and Peace," by Maunder, was rendered February 15 by the choir of the Memorial Presbyterian Church, Brooklyn, N. Y., under the direction of S. Lewis Elmer, O. and C.

The service lists for February at St. Peter's Church, New York City, George Henry Day, O. and C., included: "Lead Me, Lord," Wesley; Communion in C, Tours; "O Zion, That Bringest Good Tidings," Stainer; "But the Lord is Mindful," Mendelssohn; "Seek Ye the Lord," Roberts; "Evening" in Bb, Stainer; "God That Madest Heaven and Earth," Naylor; "O Tarry Thou," Gilbert; "Yea, Though I Walk," Sullivan; "O Saviour of the World," Goss; "Whoso Dwelleth," Martin; "By Babylon's Wave," Gounod.

The service lists in Saint Ann's Church, Amsterdam, N. Y., Russell Carter, O. and C., during the past month included: "Te Deum," in G, Hadley; "Benedicite," in Eb, Clark; "Magnificat and Nunc Dimittis," in F, West; "Magnificat and Nunc Dimittis," in F, Bunnett; "O Lord, My Trust is in Thy Mercy," King Hall; "The King of Love My Shepherd Is," Gounod; "Lord, for Thy Tender Mercies' Sake," Farrant; "Grieve Not the Holy Spirit of God," Stainer; "Incline Thine Ear," Himmel; "O for a Closer Walk with God," Foster; "O Saving Victim," Westbury; Communion Service in Eb, Carter.

Bach's "Passion of St. Matthew" will be sung at the Cathedral of St. John the Divine on Wednesday evening, April 1. The full cathedral choir will be assisted by the following quartet of soloists: Miss Grace Kerns, Mrs. Benedict Jones, W. Wheeler and Frederick Weld. Miles B. Farrow will conduct, and his assistant, C. W. Lefebvre, will play the organ. No tickets are required.

At the Church of the Redeemer, Morristown, N. J., on Sunday, February 15, Gounod's "Gallia" was presented under the direction of Kate Elizabeth Fox, O. and C.

West Presbyterian Choir, Toronto, Ontario, under Mr. W. J. McNally, held their annual concert on Tuesday, February 17, the programme including: Matthew's Motet, "Blessed Be Thou, Lord God of Israel," Roland Roger's "Three Fishers," Lloyd's Choral Ballade, "Allan-a-Dale," Guilman's March on a Theme of Handel in F and "Pastorale" in B minor, and Widor's Duo for Organ and Piano Serenade.

Trinity Choir, composed of fifty boys and men, accompanied by an orchestra of twelve pieces, rendered Noble's Festival Cantata, "Gloria Domini," under the direction of Herbert F. Sprague, at Scott High School Auditorium, Toledo, Ohio. The first half of the programme consisted of a song recital given by Miss Grace Kerns of New York.

"The Woman of Samaria," a sacred cantata composed by W. S. Bennett, was presented February 22 by the choir of the First Presbyterian Church, Elizabeth, N. J., under the direction of Wenham Smith.

The programme at the third meeting of the Association of Volunteer Choirs on February 27, at the Woodruff Place Baptist Church, Indianapolis, Ind., included: Irvington Choir. Mr. Earl R. Hunt, conductor: "Now Day is Over," Marks; "The Lord is My Light," Prothero. North Park Choir. Mr. R. J. Hamp, conductor: "Incline Thine Ear," Himmel; "The Lost Chord," Sullivan. Capital Avenue Choir. Mrs. A. E. Thomas, director: "I Waited Patiently for the Lord," Tours; "Come Unto Me," Frey. Edwin Ray Choir. Mr. Frank Terwilliger, conductor: "O Come, Let Us Sing," Parks; "Even Me," Warren. St. Paul's Choir. Mr. Wm. S. Alexander, conductor: "Send Out Thy Light," Gounod; "The Heavens

Are Declaring," Beethoven. Woodruff Place Choir. Mr. E. A. Thomas, conductor: "The King of Love My Shepherd Is," Shelley; "Come Ye Sin Defiled and Weary," Stainer; "Call of the Breeze," Williams. Combined Choirs. Mr. A. E. Thomas, conducting: "Hallelujah Chorus" ("The Messiah"), Handel.

The sacred cantata "The First Christmas," by C. W. Coombs, was presented by the First Congregational Church Choir, Pasadena, Cal., December 21. Mr. F. G. Ellis, baritone. Director, Mr. Harold Gleason.

The choir of St. Paul's Church, Baltimore, Md., under the direction of A. R. Willard, O. & C., on January 25 rendered selections from Mendelssohn's "St. Paul."

"St. Paul," by Mendelssohn, was rendered at Holy Trinity Church, New York City, on January 25, under the direction of Mr. L. J. Munson.

The programme at the one hundred and twenty-second musical service at the North Baptist Church, Camden, N. J., J. C. Warhurst, O. & C., on February 1, included: "Prelude," in F, Jackson; "I Will Mention," Sullivan; "The Penitent," Van de Water; "I Will Extol Thee," Costa; "Prepare Ye the Way of the Lord," Garrett; "Still, Still with Thee," Story; "Postlude," in Eb, Abernethy.

The service lists for February at Grace Church, Utica, N. Y., De Witt C. Garretson, O. & C., include: Communion, in C, Hall; "Take My Yoke" (*à cappella*), Adams; "Te Deum," in F, Tours; "In the Beginning," Stainer; "Evening," in D, Gounod; "The Heavens are Telling," Haydn; "Send Out Thy Light," Gounod; "O Gladsome Light" (*à cappella*), Sullivan; "Te Deum," in F, Tours; "Glorious is Thy Name," Mozart; "The Lord is My Shepherd," Smith.

The service lists for February at St. Paul's Church, Akron, Ohio, Sydney Webber, O. & C., include: "Te Deum," in C, Lee; "Magnificat and Nunc Dimittis," in Eb, West; "Te Deum," Bb, Stanford; "Magnificat and Nunc Dimittis," in Bb, Stanford; "Come, Now, Let Us Reason," Wareing; "My Soul is Athirst for God," Gaul; "By Babylon's Wave," Gounod; "Send Out Thy Light," Gounod; "I was Glad when They Said Unto Me," Elvey; "Whoso Dwelleth," Martin; "Arise! Shine," Lloyd; "God be Merciful," Hiles.

On January 18, at St. Peter's Church, New York, G. H. Day, O. & C., the Advent and Christmas portions of "The Messiah" was rendered with special soloists and a chorus of forty.

At St. Bartholomew's Church, New York City, Arthur S. Hyde, O. & C., the following works will be sung by the choir on Sunday afternoon at four o'clock: One Hundred and Thirty-seventh Psalm—Liszt; March 22—"Stabat Mater," Palestrina; April 5—"Gallia," Gounod; April 12 (Easter)—"The Resurrection," Stanford. On Tuesday, April 7, at 8.15, Bach's "St. Matthew Passion" will be sung.

"Via Crucis," by Geo. Alex. A. West, was rendered March 8, by the choir of St. James Church, Philadelphia, Pa., under the direction of S. Wesley Sears. It will be performed March 24 in St. Luke's Church, Germantown, Pa., with harp and tympani obligato; March 29 the choir of Grace Church, Mt. Airy, Philadelphia, Pa., with a chorus of fifty men and boys; March 29 in St. Peter's Church, Philadelphia, Pa., under the direction of Lewis Wadlow.

Organ Recitals

Mr. BERT E. WILLIAMS on the two-manual Hinners' organ, rebuilt after the flood of 1913 at Peace Evangelical Church, Pomeroy, Ohio, February 16.
Toccata and Fugue in D minor—Bach.
Burlesca e Melodia—Baldwin.
Song of the Mother—Williams.
Sonata V, Opus 80—Guilmant.
Home, Sweet Home—Buck.
The Russian Patrol—Rubinstein.
Quartette—Selected.
Toccata from the Sixth Symphony—Widor.
Meditation—Sturges.
Overture to William Tell—Rossini-Buck.

Mr. CLARENCE DICKINSON at the Collegiate Church of St. Nicholas, New York City, February 12.
Allegro con Fuoco—de Boeck.
Waldweben—Wagner.
Andante (Clock Movement)—Haydn.
Variations on two themes from Bach, from the Cantata, Weeping, Mourning, and the Crucifixus of the B minor Mass, ending with the Chorale What God Wills is Best—Liszt.
Souvenir Poetique—Fibich.
Toccata—Gigout.
Lullaby—Elgar.
Norwegian War Rhapsody—Sinding.

Professor R. H. BRIGHAM at the First Church of Christ, Northampton, Mass., December 4.
Scherzo Symphonique—Debat-Ponsan.
Fantasia (My Old Kentucky Home)—Lord.
Madrigal—Fred Maxson.
Overture to Tannhauser—Wagner.

Mr. GOTTFRIED H. FEDERLEIN at the Society for Ethical Culture, New York City, December 14.
Prelude in C sharp minor—Rachmaninoff.
Legend—Federlein.
Saluto d'Amor (M. S.)—Federlein.
Prelude and Fugue in A minor—Bach.
Meditation—Sturges.
Resurrection Morn—Johnston.
Traume (Dreams)—Wagner.
Ride of the Valkyries, from Die Walkure—Wagner.

Mr. JAMES W. HILL at the First Universalist Church, Haverhill, Mass., December 14.
Prelude in E minor—Bach.
Romance in D flat—Lemare.
Finale in B flat—Wolstenholme.
Minuet in G—Beethoven.
Intermezzo—Pearson.
At Twilight—Sellairs.
Toccata in C minor—Rogers.
Sunset from Pastorale Suite—Demarest.

Mrs. CYRUS HAMLIN recently at the 75th anniversary of the founding of the First Congregational Church, Beloit, Wis..
Solemn Prelude from Gloria Domini—Noble.
Christus Resurrexit—Ravanello.
Andante Espressivo from Sonata in G—Elgar.
In the Forest—Durand.
O Lux Beatissima from Veni, Sancte Spiritus—Jepson.
Bridal Song—Volkman.
The Song of a Hero—Volkman.
Andante Tranquillo from First Concerto—MacDowell.
Scherzo in F minor—Turner.
Marche Celeste—Cole.
Berceuse—Shelley.
Finale from Second Suite—Boellmann.

Mr. RICHARD KEYS BIGGS at St. Ann's Church on the Heights, Brooklyn, N. Y., February 3.
Prelude to Lohengrin—Wagner.
Liebestod from Tristan and Isolde—Wagner.
Waldweben from Siegfried—Wagner.
Caprice (The Brook)—Dethier.
Cantilene Pastorale—Dethier.
Gondoliers—Nevin.
Funeral March—Chopin.
Fantasia Symphonique—Cole.
Intermezzo—Kroeger.
Epithalamium—Woodman.

Mr. CLIFFORD DEMAREST at the Church of the Messiah, New York. The programme on February 12, the first of a series of six organ recitals included:
Allegro from Sixth Concerto—Handel.
At Evening—Buck.
Sonata in A minor—Borowski.
The Swan—Saint Saens.
Minuet in A—Boccherini.
Prelude in C sharp minor—Rachmaninoff.

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Reviews of New Music

DOUBT NOT THY FATHER'S CARE.

Edward Elgar.

OUR FATHER, WHICH ART IN HEAVEN.

A. J. Phillips.

London: Novello & Co. New York: The H. W. Gray Co.

Sir Edward Elgar's composition is an extract from his well-known cantata, "The Light of Life." It is a two-part song for soprano and contralto, with good melody and beautiful accompaniment. The Pater Noster, by A. J. Phillips, is a simple, unaccompanied setting.

O LORD GOD OF HOSTS. Maurice Greene.

LORD, WHAT IS MAN. William Boyce.

London: Novello & Co. New York: The H. W. Gray Co.

Two "verse" anthems of the old school of cathedral writers. Dr. Greene's composition is for soprano solo and chorus with organ accompaniment. It is of the "descriptive" kind, the raging of the sea, the subjugation of Egypt and scattering of enemies being duly depicted in the music. "Lord, what is man?" for Lent or general use, has a tenor solo of real merit, which, in the hands of a capable chorister, will prove very grateful to the listener. The final chorus is quite easy. Both anthems are edited for use at Westminster Abbey by Sir Frederick Bridge.

PARSON BROWN. Percy E. Fletcher.

THE AULD MEAL-MILL. A. C. Mackenzie.

LONDON TOWN. H. W. Wareing.

London: Novello & Co. New York: The H. W. Gray Co.

The words of "Parson Brown" are by W. G. Rothery, and the composer has been quick to catch their meaning and spirit, the result being a song for low voice of a broad and sustained character, with a good melody. The Scotch song, by Sir Alexander Mackenzie, is decidedly well constructed, and contains original treatment both in voice part and piano accompaniment, the latter being of a texture which supports the voice, and is properly subordinated to the prime factor—the vocal part. "London Town," text by Hubi-Newcombe, is a spirited setting of stirring words, comprising the rollicking life of the driver of a four-in-hand coach, a tale of the good old days, and an elopement of a noble lord to Gretna Green, truly a *multum in parvo*. It is no small testimony to the ability of the composer to say that he has been equal to provide a musical setting well worthy of the poem.

THE WINNING OF AMARAC. Arthur M. Curry.

London: Novello & Co. New York: The H. W. Gray Co.

This cantata, for reader, mezzo-soprano solo, chorus of women's voices and orchestra, is built on words taken from Robert Joyce's "Blaid." The text lends itself well to choral treatment, and Mr. Curry has taken full advantage of this, his three choruses being of decided interest. The opening number, "O where could we, Spirits, sport in a hollow," is enough to show that the composer has more than common promise; a good conception of his subject and sufficient technical knowledge to realize it. In the number for soloist and chorus, "Where tyrants darkened the light," he is at his best. The solo part is well conceived, the accompaniment unobtrusive and yet interesting, and the words set with much appreciation of their meaning. The harmonies used are modern without being eccentric, and the scoring has been well done. The story is told, for the most part, by the reader, but his task is not an arduous one, there being only eighteen stanzas to recite. Time of performance, twenty-five minutes.

THE OLD MEN ADMIRING THEMSELVES IN THE WATER. John Palmer.

London: Novello & Co. New York: The H. W. Gray Co.

This two-page song, for a low voice, is a lament of old men at the drifting away of "all that's beautiful," rather a pessimistic sentiment, which the composer has musically clothed with a large variety of harmonies in five-four rhythm.

YE SHALL GO OUT WITH JOY. Oliver King. I WILL CAUSE THE SHOWER TO COME DOWN. E. W. Naylor.

London: Novello & Co. New York: The H. W. Gray Co.

Both of these anthems are for Harvest or Thanksgiving. "Ye Shall Go Out" is a bright four-part chorus, with some a cappella portions, while Dr. Naylor's work contains a solo for baritone with some capital choral portions.

I AM THE RESURRECTION AND THE LIFE. Ralph Kinder.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Kinder's Easter anthem opens with an imposing recitative for bass. Succeeding this is a soprano solo, "From henceforth blessed are the dead who die in the Lord," with good melody, which the composer has made natural and effective. The choral part consists of a setting of "Awake thou that sleepest," most of which is in unison, and quite easy to sing.

THIS IS THE DAY. J. H. Maunder.

London: Novello & Co. New York: The H. W. Gray Co.

This composer has generally something "easy and effective" to say, and the present Easter anthem is no exception. The voice parts are good, and both harmony and melody are telling without being particularly new.

SUITE IN G MINOR. Everett E. Truette.

Boston: Arthur P. Schmidt.

The increasing interest in organ recitals on the part of the public is doubtless responsible for the numerous pieces that are published every month. Mr. Truette's suite is a work of twenty-five pages comprising five numbers: "Allegro Symphonique," "Intermezzo," "Grand Chœur," "Meditation" and "Fugue." The "Allegro" is stately and decided in character, with an attractive fugal subject, which requires for an adequate performance both nimble fingers and feet. A charming movement is the "Intermezzo," which affords ample opportunity for both stop manipulation and interpretation; it has a decided harmonic interest, too. The "Grand Chœur" is after the French manner, with a middle section, "Un poco meno mosso," made familiar by Guilmant. A set of bells is required for the "Meditation," which is a short number designed to show off the Vox Humana stop, as well as the chimes. The "Fugue" is a busy movement which will keep both performer and hearer on the qui vive until the last, as it is a veritable moto perpetuo. Mr. Truette's work will find favor with his brother organists, for it is worthy music, written with a thorough understanding of organ effects.

GRAND CHŒUR. Claude E. Cover.

London: Novello & Co. New York: The H. W. Gray Co.

This is the latest number (444) of the excellent series of Original Compositions for the Organ. Mr. Cover has produced a striking initial theme in his chorus, and his contrasting section is interesting without being remarkable. The piece is quite simple in construction, and it would be suitable for a concluding voluntary.

BEETHOVEN'S "MISSA SOLEMNIS" NEW YORK ORATORIO SOCIETY

Beethoven's monumental "Missa Solemnis" (Op. 123) will be sung by the Oratorio Society of New York, for the third time in its history, on Saturday evening, March 28, under the direction of Louis Koemmenich, and with these soloists: Miss Helen Stanley, soprano; Mme. Ottilie Metzger, contralto (Hamburg Opera House); Mr. Reed Miller, tenor; Mr. Herbert Witherspoon, bass (Metropolitan Opera House). One of the most powerful and influential of Beethoven's friends was the Archduke Rudolph, who, in the summer of 1818, was appointed Archbishop of Olmutz. For his installation on March 20, 1818, Beethoven projected this Mass, upon which he began work in the autumn of 1818. With practically no interruption he toiled at his new task throughout the whole of the next year, but the immensity of his subject grew upon him, and the colossal work was by no means ready for the installation, and the completed score did not reach the Archduke's hands until three years after the date for which it had been intended. This great "Mass in D," in which Beethoven reached his culmination as an artist, and into which he put more of his titanic energy than any other of his works, is so vast and so difficult that it is beyond the reach of all but the most exceptional choirs. It is therefore seldom attempted, save as a concert work by organizations with a full orchestral equipment. Hence it is not to be classed with the ordinary liturgical Mass, but, like its marvelous counterpart, the great "B minor Mass" of Bach, it towers aloft in sublime and unapproachable grandeur. Beethoven himself deemed the Mass his most finished and successful work. Mr. W. H. Hadow says of it: "It is gigantic, elemental, Mount Athos hewn into a monument scored at the base with fissure and landslip, rising through cloud and tempest beyond the reach of human gaze." "Never before," says another critic, "had the voice of music spoken with such depth, such earnestness, such prophetic intensity."

H. A. Taine has said: "There are four men in the world of art and literature exalted above all others, and to such a degree as to seem to belong to another race: Dante, Shakespeare, Beethoven and Michelangelo." The "Missa Solemnis" without doubt represents the quintessence of Beethoven.

The great Mass was sung by the Oratorio Society for the first time December 9, 1905, with these soloists: Miss Ada Chambers, soprano; Miss Janet Spencer, contralto; Mr. Ellison van Hoose, tenor; Mr. Frank Croxton, bass.

The second performance, December 1, 1909, enlisted these artists: Miss Laura Combs, soprano; Miss Tilly Koenen, contralto; Mr. Reed Miller, tenor; Mr. Herbert Witherspoon, bass.

This third repetition will be presented in Carnegie Hall, with the co-operation of the orchestra of the Symphony Society of New York.

Miss Helen Stanley, who assumes the important soprano rôle, was formerly soloist at St. Bartholomew's Church in this city. She subsequently sang in German opera houses. She was later a member of the Chicago-Philadelphia Opera Co. and the Montreal Opera Co. She is now singing "as guest" with the Century Opera Co. She has recently been engaged by the Toronto Symphony Orchestra to take the place of Mme. Schumann-Heink, and will sing in the next Evanston (Illinois) Festival.

Suggested Service List for May, 1914**St. Philip and St. James. May 1**

Te Deum } in Eb.....*Stainer*
 Benedictus }
 Jubilate—Chant
 Introit, Let the Brother.....*Macfarren*
 Offertory, The Lord Redeemeth.....*Calkin*
 Communion Service in Eb.....*Stainer*
 Magnificat }
 Nunc Dimittis } in Eb.....*Stainer*
 Anthem, Blessed Is the Man.....*Stainer*
 Offertory, The Sun Shall Be No More...*Woodward*

Third Sunday after Easter. May 3

Te Deum } in F.....*Smart*
 Benedictus }
 Jubilate
 Introit, The Lord is My Shepherd.....*Wareing*
 Offertory, I Will Mention.....*Sullivan*
 Communion Service in F.....*Smart*
 Magnificat } in F.....*Smart*
 Nunc Dimittis }
 Anthem, Blessed is O'er.....*Steane*
 Offertory, I Am Alpha.....*Roberts*

Fourth Sunday after Easter. May 10

Te Deum } in F.....*Tours*
 Benedictus }
 Jubilate
 Introit, The Lord is My Strength.....*Smart*
 Offertory, I Heard a Great Voice.....*Cobb*
 Communion Service in F.....*Tours*
 Magnificat } in F.....*Tours*
 Nunc Dimittis }
 Anthem, Sing Praises.....*Gounod*
 Offertory, I Will Sing.....*Sullivan*

Fifth Sunday after Easter. May 17

Te Deum } in C.....*Martin*
 Benedictus }
 Jubilate—Chant
 Introit, Worthy is the Lamb.....*Handel*
 Offertory, Come Ye Faithful.....*E. V. Hall*
 Communion Service in C.....*Martin*
 Magnificat } in C.....*Martin*
 Nunc Dimittis }
 Anthem, God Be Merciful.....*West*
 Offertory, Love Divine.....*Stainer*

Ascension Day. May 21

Te Deum } in Bb.....*Stainer*
 Benedictus }
 Jubilate—Chant
 Introit, O Risen Lord.....*Barnby*
 Offertory, King All Glorious.....*Barnby*
 Communion Service in Bb.....*Stainer*
 Magnificat } in Bb.....*Stainer*
 Nunc Dimittis }
 Anthem, O Lord Our Governor.....*Steane*
 Offertory, Unfold, Ye Portals.....*Gounod*

Sunday after Ascension. May 24

Te Deum } in C.....*Lohr*
 Benedictus }
 Jubilate
 Introit, Leave Us Not.....*Stainer*
 Offertory, Peace I Leave.....*Roberts*
 Communion Service in C.....*Lohr*
 Magnificat } in C.....*Lohr*
 Nunc Dimittis }
 Anthem, In My Father's House.....*Button*
 Offertory, Above All Praise.....*Mendelssohn*

Whitsunday. May 31

Te Deum } in A.....*Macfarren*
 Benedictus }
 Jubilate
 Introit, If Ye Love Me.....*Monk*
 Offertory, Holy Spirit, Come, O Come.....*Martin*
 Communion Service in A.....*Macfarren*
 Magnificat } in A.....*Macfarren*
 Nunc Dimittis }
 Anthem, Grieve Not.....*Stainer*
 Offertory, The Wilderness.....*Goss*

Music Published during the Last Month**SACRED**

BLOOMER, G. F.—"O Thou who gavest power to love." Wedding Hymn. On Card. 12 cents.
DAVIES, D.—Te Deum laudamus in Bb (Chant form). 8 cents.
DOUGLAS, C. W. (Edited by).—"The Beatitudes," Rachmaninoff. (No. 3, A Cappella.) 12 cents.
HAMILTON-GELL, F. A. W.—Ten Hymn Tunes. 12 cents.
IRELAND, JOHN.—Jubilate Deo in F. (No. 911, Novello's Parish Choir Book.) 12 cents.
KINDER, R.—"I am the Resurrection." Anthem. (No. 349, Church Music Review Series.) 15 cents.
LLOYD, C. FRANCIS.—"Fountain of Goodness." Introit. 12 cents.
MAUNDER, J. H.—"This is the day." Anthem for Easter. (No. 1046, Novello's Octavo Anthems.) 12 cents.
MERRILL, WM. P.—"Still, Still with Thee." Anthem. (No. 352, Church Music Review Series.) 12 cents.
SCOTT-BAKER, H.—"Forward! be our watchword." Processional Hymn. 5 cents.
SHORE, S. ROYLE (Edited by).—"Ancient Plainchant for Holy Communion, from the Sarum Gradual (No. 3, Diocesan Music for Congregational Singing.) 8 cents.
SMART, H.—"There was joy in Heaven." (No. 177, Two-Part Songs.) 6 cents.
WEST, JOHN E.—Te Deum laudamus in F (No. 912, Novello's Parish Choir Book.) 15 cents.
 —Benedictus in F (No. 913, Novello's Parish Choir Book.) 12 cents.

SECULAR

BANTOCK, GRANVILLE.—"A Pageant of Human Life." Choral Suite for Male, Female, and Children's Voices. 75 cents.
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INSTRUMENTAL

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BOOKS

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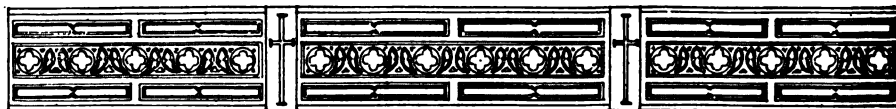
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Editorials

THE London newspapers have been paying much attention of late to futurist music. The critics have heard compositions by Schönberg, Scriabin, also by young Mr. Ornstein, formerly of this city, but of Russian parentage, if not birth. It is true that a few of the critics splutter against the modern tendencies. Thus the *Westminster Gazette* was deeply grieved when Mr. Leonard Borwick, the excellent pianist, showed his

"addiction" to ultra-modern French music, by playing pieces by Debussy and Ravel or his own transcriptions of orchestral pieces by the former. "For the stern, unbending ones of the older faith, who have not yet learned—and, if the truth must be told, never expect to learn—to bow the knee in the house of Rimmon, there is legitimate cause for lamentation." The argument is that if Mr. Borwick plays these pernicious pieces he must necessarily be giving less of Beethoven or Schumann or Brahms than might otherwise be the case, and thus the pleasure of his hearers—that is, the critic of the *Westminster Gazette* and possibly his companion—is lessened.

WE quote below amusing but not critical remarks about Mr. Ornstein's performance of some of his own compositions. It must be admitted that his programme-notes excited the critics to action. It appears from these notes that his "ambition is to convey emotions only in the sounds into which his unconscious, or super-conscious, reason has translated them, without allowing any conventional contrivances to come between him and his auditors." The critic of the *Daily Telegraph*, an amiable gentleman in the ordinary course of his professional life, hearing Mr. Ornstein's "Impressions," "Moods," and the rest, declared that "a more extraordinary series of strange, inco-

herent, incomprehensible, and often uncanny sounds has never before been produced from one instrument in a London concert-room."

WE heard not long ago a pianist play the impression made on Mr. Grovlez by visiting Westminster Abbey, in which the composer introduces the subject of one of Handel's fugues. Mr. Ornstein, we learn, has also visited churches. He played in London two "Impressions of Notre Dame of Paris." The programme stated that one consists "simply of the sounds into which the musician's mood after visiting Notre Dame crystallized." The hearers wondered what the emotions were that led to the brutal assaults on the piano. Some of Schönberg's pieces played in the same recital seemed simple in form, almost after the manner of Dussek or Hummel.

THE opinions vary about Scriabin, who has visited London and played some of his piano pieces there. One critic found the musical phraseology of the visitor "piquant." The afternoon was described by another critic as "depressing." He was of the opinion that one of the group was completely lacking in "æsthetic solidity." This critic is evidently for "the massive and concrete," words applied by Pip, or his friend, to a reading of "Hamlet" by a young tragedian.

IN the meantime, Mr. Leigh Henry, "director of Music School for the Art of the Theatre, Florence," writes letters about Schönberg and other futurists to London journals. According to him, the true leader of this music is not Schönberg, not Scriabin, not any one commonly named, but a young Bolognese musician, Balilla Pratella, whose opera, "La Sina d'Vargoun," was produced at Bologna in December, 1909. It had taken a prize of 10,000 lire, left to competition by the will of one Baruzzi. Mascagni was one of the judges. The composer was his own librettist and the opera was enthusiastically applauded. Since then he has composed other "important" works and issued several manifestoes.

Mr. Henry combats the current saying that the avowedly futurist composer does not use musical instruments, notation, "nor nothin' at all." Mr. Pratella, he says, possesses a virile

and logical intellect. He is no anarchist rejoicing in destructiveness for the mere love of destroying. "His vigorous spirit frets against all obstacles which impede his progress and he strives passionately for their removal, knowing that the time which is spent in surmounting them would be more profitably employed in exploring new paths. Scientific destruction of refuse and decayed matter, material or intellectual, is absolutely necessary for the health of the world." And so on, and so on. Can we not hear some of Mr. Pratella's music? Mr. Henry is cock sure that this gentleman of Bologna is a "progressive," not a stationary; genius, who will liberate the student from the shackles, etc., etc. Then let one of our gifted young-old conductors produce next season "Musica Futurista per orchestra," op. 30, published in 1912. Or perhaps Dr. Muck, of Boston and Bayreuth, will pass a favoring eye over the score. He has allowed Mr. Philip G. Clapp, of Concord, Mass., the use of the Boston Symphony Orchestra to bring out his Symphony in E minor at a regular and appointed concert in Boston, and, judging from reports in the papers of that city and from private information, we infer that Mr. Clapp, in his cerebral New England way, has passed Schönberg and has almost caught up to Pratella, if he is not fully abreast of him.

ENGLISH-SPEAKING persons have in the past at the Regent's Theatre, Munich, enjoyed the translations of Wagner's operas provided for them. But what is to be said of the translation of "Parsifal" used at Covent Garden. Kundry arrives riding. A knight says: "The mare is tottering"; a second asks, "Did she fly through the air?" The first knight replies: "No, wowly she grovels." Now, there is a verb to "wowl," or "wawl," in the English provinces meaning to howl, whine, squall, or mew like a cat, and a grumbling woman is called a wowler, but the adverb "wowly" is certainly not common.

Not long ago an English programme of songs contained this translation of

O Sonnenschein du glaubest wohl
Dass ich wie du es machen soll?

O sunny beam, and dost not see
For me the impropriety?

About the same time attention was called to a book of piano pieces by Sgambati, in which a German title, "Tiefes Leid," is translated "Profound Harm."

WE have already spoken of Mr. Leo Ornstein, formerly of this city, who gave a recital a few weeks ago. A leading critic wrote as follows: "Mr. Ornstein is a trick pianist of the first order. An energetic housemaid with a duster might do some of the things he did, but not nearly all of them." Was this searching and illuminative criticism written by some flippant "American journalist"? Oh, no. It was published in the dignified *London Times*. The *Times* is now sold for a penny.

AS Balzac, Thackeray, Trollope, and some others carry their men and women through more than one novel, so there are librettists who contrive continuations of operas. The Santuzza of Mascagni was not allowed to go into retirement after the death of Turiddu, and there was still another "drama with music" in which Santuzza's daughter was the heroine. "The Marriage of Figaro" is, as we all know, a sequel to "The Barber of Seville," and it lately occurred to Messrs Hennequin and Delorme to unite a libretto, "La Fille de Figaro," to which Xavier Leroux has set music. Figaro is for some reason imprisoned, but his daughter runs the barber shop, and shows as much talent for intrigue as her father did in his liveliest days. Cherubino is now the Spanish Ambassador to France.

AT a performance of "Tristan und Isolde" at Covent Garden, during the recent German season, a man was heard to say to the dame he was squiring, in explanation of the second act: "They have arranged to meet secretly at night in the garden, but a friend tells her husband, who catches them, and then the band plays." For this he was taken to task by the music critic of the *Daily Telegraph*, but could there be any more concise description of the action? Is it not preferable to any of the analyses in the Wagner Baedekers made in Germany?

IN the latest romance of M. Anatole France, "La Révolte des Anges," the angel Mira, assuming the form and the dress of a Parisian and the name of Théophile Belais, tells his story. He left Paradise not in a spirit of revolt. Mirar followed Bouchotte. She was beautiful and she sang in the cafés—concerts. He, to gain his bread, gave music lessons to young children; at night he fiddled in dance halls. He had always loved music and dancing and one evening, when he descended from heaven to distribute consolations and perform other angelic duties, he heard a joyous orchestra. It was a warm night; his wings drooped; and he found himself, unseen, in a concert-room, where Bouchotte sang and smiled, insidious creature. He did not return to heaven. And he worked on an operetta which he hoped would be produced at a Parisian theatre. A poet gave him the libretto, the story of Aline, Queen of Golconda. "I sow it profusely with melodies," said Théophile to a companion angel; "I make music with my heart, which is an inexhaustible source of melodies. Unfortunately, one likes to-day skilled arrangements, difficult scores. They reproach me with being too fluent, too limpid; my style lacks color; I do not demand from harmony powerful effects enough and vigorous contrasts. . . . I am a fountain of melody. But instrumentation; there's the rub! In Paradise, you know, the only instruments with which we are acquainted are the harp, the psalterion, and the hydraulic organ." In love with his art, Théophile, once the angel Mirar, was disgusted by the manners and customs of the theatre. He said that the only chance of gaining a performance for his operetta was by taking two or three collaborators who, without having done any work, would sign their names with his and share his profits.

DOES Mr. H. T. Finck ever read the *Pall Mall Gazette*? Some weeks ago a poor wretch of a pianist ventured in London to give a Liszt recital. She is known and esteemed in this country, and with the best of reasons. The *Pall Mall Gazette* admitted that she is an accomplished performer, but, what of the composer represented? "Liszt's compositions are in the main poor stuff, and sound more empty now than they

did when the various pianistic effects invented and employed were new. Many of these, by the way, seem to set forth to the best advantage the worst and most unattractive qualities of the pianoforte, and one really wonders whether it was all worth while." In the ears of this reviewer the B minor sonata is "tedious" and the "Feux Follets" and "La Campanella" are "music-box pieces."

We do not agree with the reviewer, who, like many English writers, can hear nothing in the music of Liszt and the great Berlioz. Even the "Gretchen" movement of the "Faust" symphony, one of the most beautiful and emotional pages in all music, leaves them cold. The best they can say of Berlioz is that he is at times "clever" in orchestration.

But a recital devoted to the works of any composer is a sad mistake, with the possible exception of Chopin. Some of us have survived recitals by Mr. Frederic Lamond when he played five or six sonatas by Beethoven in a row. An organ recital with a programme of only Bach's compositions is a formidable ordeal.

THE Russians are still writing music and new names are constantly reported, but the younger men have at present only a parochial reputation. Has any one accounted for the sudden change in Glazounoff's style? When he was young he gave great promise by his symphonic poem, "Stenka Razin." It was original, wild, garishly colored in some places, but gorgeously Oriental, barbaric. The earlier symphonies had a peculiar flavor. Of late years his music has been of a second-class German character, overworked, fussy, crowded with irrelevant detail, aggressively fluent, irritatingly nil. Who worked the change in him? What made him turn his back on the "Great Five"?

THE Great Five differed in their opinion about opera. We know Moussorgsky's "Boris Godounoff" only in Rimsky-Korsakoff's version, which, as those who have seen the original tell us, is a fine example of sand-papering. The fact remains that the opera of the amateur, who never mastered pedagogic technic, has made a deeper impression than all of the operas of Rimsky-

Korsakoff put together, and the latter was a teacher of technic and wrote a book on harmony. He sided with Borodin against Balakireff, Cui and Moussorgsky in the matter of recitative in opera. Borodin had said: "Recitative is neither in my nature nor in my character. I am more attracted by melody." When some one praised one of Rimsky-Korsakoff's later operas for the grace and sincerity of the melodic expression, Rimsky-Korsakoff replied: "I've had enough of recitative. I can't stand it any more." He sympathized, however, with Cui in the theory that music in an opera must have intrinsic value, without regard to its association with a text. In the preface to "The Golden Cock" he protests against a habit that opera singers have fallen into, viz.: using the speaking voice in recitatives, to add, as they fondly hope, to dramatic effect, to be realistic. He begs them to sing the music as it is written, "for an opera is above all things a musical work." There has been much nonsense written about the manner in which a music-drama should be performed, as if a music-drama were not an opera; as if in opera the actors should not first of all be singers.

THE death of Tito Mattei (March 30) passed almost unnoticed in this country, yet there was a time when at least one of his songs was in the repertory of every concert singer, along with "Ernani, fly with me" and Millard's "Waiting." In otherwise peaceful homes the daughter of the house, or the maiden aunt, would passionately shout, "No, 'tis not true." Balfe's "Si tu Savais" came a little later. Thirty years or so ago the amiable Mattei was the rage in London. Mr. Isidore de Lara, with his "Garden of Sleep," was one of his successors. Look over old concert programmes as you would stroll in a hillside cemetery reading inscriptions on mossy tombstones. How many could tell to-day whether Meyer-Helmond is alive or dead? Who now sings a song by Wilhelm Taubert? We have not heard the clang of the Wooden Shoon for many years, yet Molloy had a pretty gift of melody, and there is more dramatic power in "The Little Tin Soldier" or "Punchinello" than in many modern German songs with an "independent" and swollen accompaniment.

WE should like to hear again a good performance of "The Marriage of Figaro." The days when Mme. Eames, most radiantly beautiful of Countesses, and Mme. Sembrich sang the "Letter" duet together will not soon return. Even in the performances which they adorned there was an out, for the part of the Count was not suited to M. Edouard de Reszke. He was lousy in action and the music was as a rule too high for him. The best Count we ever saw was in the days of the Kellogg-Hess Opera Company and his name was William Carleton. As an actor he had the grand air; as a singer he had the appropriate voice. Figaro's jealousy was then plausible; the grief of the forsaken Countess was then inevitable. For the Count was still a dashing blade. And in this opera there is the constant suggestion of Mozart's tender and peculiar sensuousness which is tinged with melancholy, as with the thought of the close bond between love and the fading of all things, the fading that some call Death.

MR. PADEREWSKI commented a few days before he sailed on certain young spendthrifts in music. We were speaking of an American composer, not yet thirty years old, who required for the proper interpretation of his symphony four flutes (two interchangeable with piccolos), five clarinets and a bass clarinet, four oboes (two interchangeable with English horns), four bassoons, double bassoon, eight horns, and everything in proportion. Mr. Paderewski regretted the absence of "economy in means" in these days. He spoke of the wonders worked by great composers of the past with a small orchestra. No modern or ultra-modern with an immense apparatus has produced such an effect of power. For Mr. Paderewski few operas have such dramatic force as "Don Giovanni." "Even after Wagner, this opera is amazingly dramatic and impressive." We reminded him of that brilliant chord with which Berlioz ends the "Roman Carnival" overture, perhaps the most sonorously brilliant chord in musical literature. What is the secret of this brilliance, which defies analysis? The chord on paper looks like any other conventional chord. There are four bassoons, two cornets a piston, as well as two trumpets, but otherwise the wind

instruments are those of a small orchestra. How thin to the eye are many pages of Saint-Saens's symphonic poems; yet, how beautiful is the sound of his orchestra. Mark the use of wood-wind instruments in one of Auber's operas, say "Fra Diavolo." An oboe, clarinet, bassoon says something when it is called upon to speak and it gives color to the sentiment or situation. Or look at the scoring of the accompaniment of Cherubino's canzonetta or Susanna's air.

ARE the Russians responsible for the prevailing rage among musicians to write ballet music? The Russians having danced to Rimsky-Korsakoff's "Scheherazade" are now at work on his "Antar" symphony. Early this year Miss Loie Fuller danced with her little pupils for the fitting interpretation of Moussorgsky's "Nuit sur le Mont Chauve." Debussy, Ravel, Florent Schmitt, Dukas, Roger-Ducasse are infatuated with the ballet. That Richard Strauss, like Joseph, is tempted by Potiphar's wife is not surprising, but why do the writers of the scenario make her commit suicide? The Rabbins and the Koran were more gallant. They made excuses for her. As they tell the story, she was not the only Egyptian woman whose head was turned by the surpassing beauty of Joseph. There are other Biblical subjects for Strauss—Judah and Tamar, Amnon and Tamar, Aholah and Aholibah. These Oriental scenes should excite the fancy of Messrs. Fokine and Bakst in their adornment of the stage and invention of evolutions.

After the ballet is danced, there is a suite for orchestra, of course, and the publishers expect conductors of symphony concerts to enlarge acquaintance. Brilliant as the music may be, it necessarily loses in effect when it is detached from the scene. For an example, take the Dance of Salome from Strauss's opera.

ATENOR singing at Brussels was heard by wireless telephone—some prefer the word "telephony"—on the Eiffel Tower, a distance of about 225 miles. Much depends in these cases on the tenor. Rossini, writing from Paris to a friend in Italy about Bellini's "Puritani," said: "As for the duet 'Suona la tromba,' sung by Lablache and Tamburini, I shall say nothing. You must have heard it."

Biographical Sketches of Famous Singers No. 5

By FRANCIS ROGERS

THREE TENORS

GIOVANNI BATTISTA RUBINI (1795-1854)

ADOLPHE NOURRIT (1802-1839)

GILBERT DUPREZ (1806-1896)

MANUEL GARCIA, the elder, was the first of the dynasty of tenors that has ruled the operatic kingdom for the past hundred years. We of this day, perceive his importance more clearly than did his contemporaries, many of whom were disposed to criticize certain imperfections in his voice and temperament and to overlook his superlative excellence as an all-round artist. The second of the line was Rubini, who was crowned "King of Tenors" by his coevals, and whose name now, seventy years after his retirement from the stage, is still symbolic of a glorious vocal art.

At the time that Rubini was playing on the heart-strings of the public through the medium of Italian song Adolphe Nourrit, at the Paris Opera, was developing and fixing the standards of a noble art in harmony with the French artistic taste. He was succeeded by Gilbert Duprez, who, after brilliant successes in Italy, returned to his native Paris to carry on the admirable work of Nourrit. These two Frenchmen were in no sense rivals of Rubini, for Rubini had no rivals, and the passing years have dimmed the luster of their once great renown, but they were, both of them, fine artists whose services to vocal art are well worthy of remembrance.

Giovanni Battista Rubini was born in Romano, near Bergamo, Italy, in 1795. His father, an obscure music teacher, had faith in his son's future from the first and spared no pains to bring to flower a talent that to the rest of the world was at first scarcely perceptible. At the age of eight Giovanni was able to fiddle in an orchestra and sing in a choir. His first singing teacher dismissed him for his lack of promise, but, notwithstanding, the boy, at the age of twelve, was given a girl's part in the theatre at Bergamo. Then he became a member of the chorus in the Bergamo Opera and was allowed to fiddle between the acts. On one occasion he substituted for a solo singer and acquitted himself so well that

the manager added to his usual stipend the munificent sum of one dollar.

Encouraged by this modest triumph, Giovanni went to Milan to seek an engagement, but was not found worthy of even a place in the chorus. A concert tour, in company with a violinist, was a complete failure. These rebuffs must have been disheartening to the young man, but he had faith in his own powers and, like Pasta, utilized his early failures as a foundation for a great career.

Finally, he obtained a small engagement as solo tenor in the opera at Pavia at a monthly salary of ten dollars. From there he passed progressively to Brescia, Venice and Naples. The opera at Naples under Barbaja's able management was one of the most important in Europe. It had been especially rich in tenors, one of whom had recently been Garcia himself, but, nevertheless, young Rubini made a favorable impression on the difficult Neapolitan public. Even now Barbaja did not perceive his potentiality and would only re-engage him at a reduced salary. Rubini could have returned to the smaller theatres at increased rates, but was shrewd enough to see that the development of his art needed just such surroundings and opportunities for study as Naples offered him. So he accepted Barbaja's terms, promising him the while to get even with him later.

Barbaja sent him to Rome, where he achieved his first substantial success in Rossini's "La Gazza Ladra." Not long afterward Palermo confirmed the verdict of Rome. Little is known about those early days and it was not till 1825, when Rubini made his debut at the Théâtre Italien in Paris, that the Muse of History began to take copious notes on his doings. "La Cenerentola," "La Donna del Lago" (The Lady of the Lake) and "Otello," all by Rossini, served to present him to the French metropolis. His triumph was immediate and undisputed, but Barbaja, to whom he was still under contract, would yield him to the Parisians for six months only and then recalled him to Naples, Milan and Vienna.

Garcia was the greatest interpreter of Rossini's operas and it was in the same repertory that Rubini first made a name for himself, but it was not till Rubini fell in with Bellini that he found the perfect medium for his peculiar gifts. On his return from Paris the two men met for the first time, discovered a strong

mutual sympathy and retired together to the country. There Bellini, with Rubini at his side, composed "Il Pirata" (The Pirate). In 1826 Rossini's florid style was all the vogue, but Bellini, probably prompted by the tenor, incorporated in his opera a number of simple, emotional melodies in the style by which he is now remembered.

The opera was produced in 1827 with Rubini in the cast and Rossini's star began to set as Bellini's rose above the horizon. The older man was the greater musician, but Bellini's skill as a melodist outweighed with the public his weaknesses as harmonist and dramatist. Rubini's exquisite voice and art in such tuneful music were irresistible and the production of this now obsolete opera marked the beginning of a new school of singing. Within a few years "La Sonnambula," "Norma," "I Puritani," and Donizetti's "Anna Bolena" (written for Pasta and Rubini) brought it to its fullest growth.

In 1831 Rubini was free from his contract with Barbaja and sang in England for the first time. From then till his final retirement, a dozen years later, he divided his time between Paris and England. He was as popular in the English provinces as in London and much in demand for concerts and festivals, as well as for opera. He added to his repertory the Donizetti operas as they appeared and scored characteristic successes in "Lucia," "Lucrezia Borgia" and "Marino Faliero."

During these twelve years he was constantly associated with what was probably the most wonderful group of singers ever assembled—Malibran, Grisi, Persiani, Viardot-Garcia, Tamburini and Lablache, not to mention others who in less brilliant company would have been considered remarkable. Perhaps the most perfect cast of all was that of "I Puritani" (1835), Bellini's last opera, written for Grisi, Rubini, Tamburini and Lablache and sung by them over and over again in London and Paris. Ah, those were the golden days of purely lyric singing!

In 1843 Rubini sang in London and Paris for the last time. His voice was beginning to show signs of wear, and, with a wisdom too rare among singers, he decided to retire before it should fail him altogether. But many of the large cities of Northern Europe had never heard him and he was persuaded to undertake a concert tour with Liszt, then in his early

prime, through Holland and Germany. They parted company in Berlin and Rubini went on to St. Petersburg. At his first concert in the Russian capital he cleared over \$10,000. Every honor was heaped on him and Czar Nicholas appointed him not only "Director of Singing," but also a Colonel in the army!

The following year, after a tour through Italy and Vienna, he returned to Russia, but the climate did not agree with his voice and he announced his immediate and final retirement as a singer. He was a rich man. During his last active years he is said to have derived from his singing an annual income of \$40,000, and from these large receipts he had thriftily laid by a capital of something like \$600,000. He passed his last years on his estate at Romano, where he died in 1854.

In all respects but one Rubini was insignificant. He was short, rather stout, and awkward; his features were plain and disfigured by small-pox. He had no taste in dress and would wear anything his costumer chose to put on him. He had neither skill nor ambition as an actor and strolled about the stage much as Catalani had done, regardless of his fellow-singers and their doings. His delivery of recitative and dialog was slovenly, although he took some pains with concerted pieces. But when it came time for him to sing a substantial solo, this commonplace little man was transformed into an angel of song, Israfel himself. Then, indeed, the whole world held its breath and listened, for none could resist the emotional appeal of his singing.

Rubini's voice ascended from E of the bass clef to high B in chest quality, and then in a thrilling falsetto to the F or G above. His breath control was so complete that even the observant were often unable to detect when he replenished his lungs. His mastery of the florid school of vocalization, acquired as an interpreter of Rossini, contributed to the perfection of his delivery of Bellini's melodies. Every resource of technique was at his command. One of his most characteristic effects was a sudden passage from loud to soft, or from soft to loud—an effect that in later years he much overworked. He was the first to use the *vibrato* for the expression of emotion, and the first, too, to employ the sob that appeals so irresistibly to the many admirers of Caruso.

Other tenors have had voices as beautiful as Rubini's and, possibly, technical skill as great as his, but none has equaled him in his ability to move the hearts of his hearers. By means of his voice alone he could crowd into his rendering of a song a whole world of love and pathos. For this reason he was remembered not by his rôles but by his songs, and was just as effective in concert as in opera. Toward the end of his career his style became full of mannerisms and exaggerations, but, despite them all, he never lost his power over the public. His singing spoke to the hearts of both the simple-minded and the sophisticated. He sang his last note seventy years ago, but his power to stir the tender emotions that too often lie dormant in our breasts seems still to live to prove to us what Talma said to Pasta—"The aim of the true artist is to touch the human heart."

A hundred years ago the art of singing among the French was at a low ebb. The instinctive love of the Frenchman for drama had developed a vocal style noisy, exaggerated and quite neglectful of the amenities of *bel canto*. Fifty years later some of the most perfect performances of opera in all Europe were to be heard at the Paris Opera. This amelioration was due, in large measure, to the art of two French tenors, Adolphe Nourrit and Gilbert Duprez.

Nourrit was born in Montpellier, in the south of France, in 1802. His father, Louis Nourrit (1780-1831), was first tenor at the Paris Opera, a position that he held for a number of years, despite a complete lack of imagination and fervor, because of his excellent voice and reliable habits. Through all his operatic career he carried on a business in diamonds and was determined that his son should be a man of affairs and not a singer. The boy was sent early to a reputable school, where his intelligence and love of study made a good record for him; then, after some training in bookkeeping, he became a clerk in a life insurance office.

But Adolphe had the artistic temperament, as well as a tenor voice, and, unknown to his father, began the study of music outside of office hours. One day he was practicing in his room at home when Manuel Garcia, who was a friend of Louis Nourrit's, chanced to hear him. Garcia talked with him and was

so much impressed by his earnestness that he undertook to persuade the father to allow his son to follow his natural bent. His plea was reluctantly granted and Adolphe became the pupil of Garcia himself.

The young man made such good progress that in 1821, through his father's influence, he made his début at the Paris Opera in a small rôle in Gluck's "Iphigénie en Tauride." He was received cordially by the public, who discovered in him all his father's good qualities, plus the artistic instincts that the older man lacked. The physical resemblance between father and son was so exact that in 1824 Méhul wrote for them "Les deux Salem," the plot of which turned upon this likeness. The opera was withdrawn shortly, but better opportunities to test Adolphe's mettle soon presented themselves.

Rossini divined the young tenor's talent and wrote for him a part in his new opera, "Le Siège de Corinthe." With Garcia to coach him, Adolphe was able to make a success in this, his first good rôle, and when, in 1826, his father, said to be jealous of his son's first triumph, retired permanently from the stage, he was appointed first tenor of the Paris Opera.

He was only twenty-four years of age, but he made his value felt at once. During the next ten years, in addition to singing in all the standard repertory, he was the creator and often the inspiration of no less than eight great rôles. He was the original Arnold in Rossini's "William Tell" (1829), Robert in "Robert le Diable" (Meyerbeer) (1832), Eléazar in "La Juive" (Halévy) (1835), and Raoul in "Les Huguenots" (Meyerbeer) (1836)—all creations of first-rate importance. Only a man of substantial gifts and accomplishments could have borne such responsibilities, but Nourrit's voice, head and heart equipped him well for the task.

His figure was short and rather too rotund for comeliness, but he carried himself with dignity and grace and dressed with rare taste. His face was sympathetic and expressive. As an actor he was equally skilful in both comedy and tragedy. His voice was not so full or rich or flexible as the best Italian voices, but it was under admirable control and unusually effective in the head and falsetto registers. His style was energetic, without being vociferous; elegant and resourceful, rather than impass-

sioned. Indeed, Nourrit was the embodiment of all that the French still consider most desirable in a singer.

But what made him exceptional in his profession were his intellectual versatility and his attitude toward his art. He was a serious student of literature and philosophy and a capable critic of painting. He had poetic gifts and wrote librettos for ballets danced by Fanny Ellsler and Taglioni. He was an acknowledged authority on stagecraft, to whom the composers of the time, especially Meyerbeer, were indebted for much valuable constructive criticism. He was the first French singer to recognize and publish the beauty of Schubert's songs.

His art was a religion, of which he was a priest, bound to serve it with affection and reverence. He ordered his private life in accordance with this point of view and tried to ennoble the lives of his associates. He was in sympathy with the ideals of the Revolution of 1830 and when the crisis came went about the city singing patriotic songs on the barricades and in the theatres. Most singers have been singers and nothing else—Catalani and Rubini, for instance; Nourrit, quite aside from his art, was a useful and brilliant member of society.

We have now reached the year 1837. Till then nothing had happened to give warning of the pathetic end of this admirable artist and worthy man. Since 1826 his supremacy at the Paris Opera had been unshared, undisputed; no rival or serious hostile influence had crossed his path; he had been spared the battle for recognition that most opera singers have to fight. It would have been better for him, probably, if his nerves and will had undergone the toughening influence of strife and hardship. He was only thirty-five years old; his powers gave no sign of deterioration; he was the idol of the public; his future seemed full of rich promise.

But the management of the opera had begun to think that an institution as important as theirs had grown to be ought to have more than one tenor of first rank in its employ. Gilbert Duprez, a young Parisian, had been making a name for himself in Italy. One day Nourrit was told that Duprez had been engaged to share with him his onerous duties. He made no remonstrance, but his spirit seemed utterly broken. A few nights later,

in the midst of a performance, he suffered a nervous collapse when he saw Duprez enter the theatre. The next day he sent in his resignation. Every argument was used to dissuade him from this step, but to all expostulation he replied that the mere thought of competition on a stage where for so long he had been free from all rivalry was intolerable. His decision was final and on April 1, 1837, he sang in Paris for the last time. An overflowing and enthusiastic public testified heartily to its love and admiration for the retiring artist, with whom it was sincerely grieved to part.

Nourrit wished to quit the stage altogether, but the love of it was so deep in him that before long he undertook a tour through Belgium and the French provinces. Everywhere he was welcomed cordially, but one night, while he was singing in Marseilles, his voice, probably because of a cold, broke. Completely unnerved he rushed from the stage and in a frenzy tried to kill himself. His friends managed to control him, but it was evident that his fine, sensitive mind had become permanently unbalanced.

In 1838 he was sufficiently recovered to go to Naples, where he undertook to alter his method of singing according to the Italian taste. He also wrote the book and Donizetti the music for an opera in which he himself was to sing, but the performance was, for political reasons, prohibited by the censor. He made a few appearances in some of his old rôles, and sang as well as ever he had, but he persuaded himself that the public applauded him only to deride him. One night, after singing at a charity concert, he went home and either fell or jumped from the roof of his house. Such was the pitiable end, at the age of thirty-seven, of one of the most versatile and creative of all operatic tenors.

Gilbert Duprez, the involuntary cause of the passing of Nourrit and his successor at the Paris Opera, was born in Paris in 1806. His father, a perfumer by trade, was a poor man, and it would have been hard for the boy to get an education if he had not early attracted the attention of Choron, a distinguished musical pedagogue, who discovered in him evidence of a real musical talent, which he himself undertook to develop.

Duprez's first attempts to win recognition as a singer were, like Pasta's and Rubini's, in-

effectual. At the age of fourteen he sang in the chorus at a performance of Racine's "Athalie," given at the Théâtre Français. A visit to Italy somewhat later brought him no renown and in 1825 he returned to Paris, where he sang through a season at the Odéon. The public continued apathetic to his efforts, though Choron never lost faith in his pupil. He was equally inconspicuous at the Opéra Comique in 1828. About this time, despite his poverty, he took unto himself a wife with a voice and once again crossed the Alps. In Milan the two of them obtained an engagement for four months for the sum of \$175 all told.

But the tide was about to turn. Duprez's voice and dramatic skill were expanding rapidly and soon enabled him to make a brilliant tour through Italy. For a time he was Malibran's leading tenor and in 1835 Donizetti wrote for him the tenor part in "Lucia." Tales of his prowess reached Paris and in April, 1837, less than a month after Nourrit's retirement, he made his début at the Opéra in "William Tell."

It is not surprising that he did not win immediate recognition from the Parisians, who were accustomed to the grace and finesse of Nourrit. Duprez's stature was insignificant, his features plain, almost to ugliness. Besides, the part of Arnold had been written to fit Nourrit's high falsetto and, consequently, was not thoroughly suited to Duprez's more robust organ. But, all the same, there were a spontaneity and a fire in his interpretation that worked in his favor, so that even the most loyal admirers of Nourrit had to admit that the début was a promising one.

As time went on and Duprez was heard in other operas, the Parisians came to the conclusion that he was a worthy successor to their former favorite. His Italian-trained voice was more virile in quality than Nourrit's and included in its range a robust high C. Where he lacked in facility he gained in force. Nourrit's style had been polished almost to the point of affectation; Duprez's had a broader and more convincing sweep. Duprez could never achieve the air of elegance for which Nourrit had been famous, but his dramatic instincts were so true that, as in Pasta's case, his bodily presence seemed to increase in majesty with the

crescendo of a dramatic situation. In matters of diction the two men were equal.

It is worth recording that Henry Chorley, an admirable critic, who heard both singers many times, considered Duprez the most satisfactory of all contemporary tenors, not excepting Rubini.

For ten years Duprez was the dominating singer at the Paris Opera, although his only really important creation during that period was in "La Favorite," by Donizetti. His rule was so absolute that Berlioz himself attacked him in print, charging him (and all singers, for that matter) with being unprogressive, even reactionary. But his prime was a short one. He was still young when his voice began to fail him, probably for the same reason that Pasta's had failed her prematurely—a too-severe discipline of a naturally refractory organ. Before he was forty-five he retired from the stage.

He had already had some success as a teacher, and to teaching and the composition of music of no especial value he devoted the remainder of his days. His most famous pupil was Madame Miolan-Carvalho, who later did so much to illuminate and beautify the operas of Gounod. Duprez published two treatises on the voice, which, like most attempts to define the art of singing in words, accomplished but little. He died in Paris in 1896.

Ruskin tells us that the art of painting reached its perfection in the Raphael Rooms in the Vatican, and that, following the universal law of growth, this attainment of perfection was the inception of decay. As Raphael was the perfect painter, so Rubini was the perfect singer—in Rubini mere vocalism attained its highest possible development. Rubini had many imitators, but as none of them possessed his genius, the art of singing according to his tradition soon tended to become mannered and lifeless. Progress could be made only along new paths. Nourrit and Duprez, though inferior to Rubini as singers, by means of their versatility, energy and creative power succeeded in establishing a new school of operatic art, of which some of the best features culminated, at the end of the century, in the glorious achievements of Jean De Reszké and Victor Maurel.

Next month Sontag and Jenny Lind.

The Musical Schools of Europe

By M. D. CALVOCORESSI

II

Germany and Conservatism

AS mentioned in the foregoing article, there are only two countries in which the practice of musical art (in the full sense of the word) has always been a necessity, and in which tradition, in that respect, has continued uninterruptedly from the beginning of the modern era: Italy and Germany. In all others there has been at least one more or less marked and protracted break: in France, for instance, music, from the death of Rameau to the appearance of Berlioz, fell to a very low level; in Great Britain nothing of importance occurred—as far as actual British music is concerned—from the death of Purcell to the nineteenth century; in Spain (whose school of composers is one of the oldest) the decay of musical art extends from the end of the seventeenth century to the end of the nineteenth.

How it should have come to pass that the two schools which have most sedulously and persistently practiced music do not to-day stand foremost may appear strange. And, yet, a small amount of investigation helps us to account for the fact. In Italy, as will be shown later, the causes of the decay are a decline of musical taste, and increasing fondness for the shallower, gaudier forms of the art, the loss of all sense of earnestness and dignity. In Germany the case is altogether different.

The Germans have always taken a most earnest and dignified view of art in general, and specially of music. Germany has given birth to an unparalleled line of great composers. That, and the considerable influence exercised by her example and teaching, made of her the musical nation of the world: a rank which for a long time she has retained unchallenged. So greatly, indeed, has the ascendancy of German music made itself felt that German music acquired the reputation of being the music par excellence, the highest and best, the sole prototype of all that was lofty and meet.

All that glory was, everything considered, but a fit tribute to the wonderful results that

accrued from the German musicians' ceaseless, methodical, active, judicious and fervent creative labor. The greater instrumental forms, that of the Fugue and of the Sonata, if not actually created in Germany, were carried to perfection in that country. The musical art of centuries culminating in a Bach, a Beethoven, a Wagner; the influence of Bach, of Beethoven, of Wagner asserting itself upon all the musical schools of the western world: do not facts such as these speak clearly enough, warranting all that may be thought or said respecting the supremacy of the German school?

That much and more does Germany owe to her uninterrupted, all-powerful tradition, handed down from Schütz to Kuhnau, from Kuhnau to Bach, and so on to modern composers. But one can no longer remain blind to the fact that tradition has its dangers as well as its advantages.

The influence of the past weighs heavily upon Germany. Fascinated by the greatness of the masterpieces of German music, the Germans of to-day, and many others with them, believe and have established as an article of faith that the laws of music as practiced by the German classics and by their followers are the universal, perennial laws of musical beauty, and that all really good music must be written according to those laws. And, therefore, whereas in many countries music is rapidly conquering new, fertile regions, a spirit of formalism and of scholasticism has come to reign over Germany, while German influences hamper in their progress many non-German musicians who, if they succeeded in "emancipating themselves from German sovereignty," as Schumann expressed it, might more easily gain their ends and assert their individuality.

That there is one type of music which deserves to be considered as paragon and from which none can swerve without endangering the very foundations of art is a strange belief, founded on an utterly false principle, which German theorists have been at great pains to establish. It is not only because the greatest classical masterpieces, from Bach's to Wagner's, happen to belong to that one type that the belief has cropped up and endured, but also because the very idea was imbued in the German mind.

The spirit of the Germans, in effect, is one

of conservatism, of methodical, fastidious formalism, classification and introspection. That the very principles of classical tonal construction, of the fugue and of the sonata, as established and followed by the German school, should not be "universal," as currently stated, but specially German and possibly perishable, none would have dared to think of asserting until quite recently, when new departures in musical art, beginning with the advent of Chopin and of Liszt, came to show that a new period was indeed opening.

The ways of music are many. Countless scales and modes, each one implying certain particular methods of working out and of establishing proportions, connections and form, have appeared, lived and disappeared. And in every one of those scales, modes and policies have men found satisfaction for their sense of beauty, until the comparatively recent time when throughout the western world, the major-minor system, with all its consequences, superseded all others.

This system, founded on the relationship between a tonic and two dominants formed a stereotyped basis to tonality and to construction. It gave birth to forms of art, offering no doubt, considerable possibilities, but they were not inexhaustible. It proved to be strictly logical, complete, and to be instrumental in reducing to order all the apparently conflicting notions of tonality that had hitherto obtained. Therefore, the belief that it was the sole perfect system became so powerful that as soon as Beethoven and Liszt tried to extend the imperative rules to which the musical world blindly submitted itself, an outcry was raised which has never subsided since. Even Wagner, whose infringements to those rules were, as we have since learned to realize, far more apparent than real, was accused of subverting the dreaded laws of musical art. And to the present day one meets people who devoutly regret that Moussorgsky should have ignored the proper methods of balance and of modulation, who are convinced that the musical style and idiom of Debussy, Ravel or Stravinsky are the outcome of mere freakishness, a temporary outgrowth after the passing of which music will return to its sole, natural and fit methods. Thus is the current catchphrase that two kinds of music obtain, the one the "universal," "absolute," the other

the "accidental," "picturesque," "local," to be accounted for.

As a matter of fact, it is not by virtue of their form and style that the classical German masterpieces are endowed with perennity and with universal ascendancy, but by virtue of their substance. It is because they are untrammelled expressions of creative genius, expressions that have spontaneously been cast in the best, the only suitable form; that have, in Wagner's words, "created their own form." Later, the belief that the secret of the beauty lay in the form has given birth to an academic style of art of which the kind of German music known as "Kapellmeister-Musik," music fabricated and not created, affords typical instances.

The time when the practice of academical art became current in Germany and in surrounding countries was that when, the classics having carried their own methods to exhaustion, new generations of creative artists, fully realizing that the "caput-mortuum" of the past was of no avail, applied themselves to devising new methods and to finding the fit expression of their own message. But just then, the theorists and art judges "who everlastingly preach form," Wagner tells us, "because they are incapable of going beyond mere form," came to the rescue of the principles that were trembling in the balance. Not only the inborn taste of the German for uniformity, regularity, for accurate classification and labeling, but his somewhat early satisfied fondness for what M. Romain Rolland, in his "John-Christopher," has so accurately termed "emotional clichés"; his facile sentimentality and no less facile romanticism fostered the development of a conservative spirit.

As a natural consequence, the greater number of contemporary German composers are academists; and all that has recently occurred, by way of innovations, in other countries has found little or no favour in Germany. But a far more significant fact is that whenever German composers attempt to cast off the bonds of conservatism, they do so in a way that rather tends to strengthen the power of those very bonds.

In other words, instead of forgetting the old rules, they try to tamper with them and to disguise their effects. The average conservative German composer can no more

think of modulating, except according to scholastic rules, than the average German music-lover can enjoy a piece in which he notices an "irregular" modulation. The object of music remains to play a certain game, which but for its rules would be inexistent. "The principle of classical symphony," M. Laloy tells us, in his admirable book on Claude Debussy, "is that of a contest whose issue is known in advance. Two motives appear, each of which marshals one key. The second motive will yield to the tonal influence of the first, after a struggle whose interest lies wholly in the thrusts, parries, lunges, and other resources of an elaborate sparring-game." The more elaborate the game, the better pleased should be the onlooker. Therefore, one is hardly surprised to see that, whereas among modern composers of other countries, the more progressively minded have altogether given up the time-worn sport; many German composers remain intent upon the task of cultivating and attempting to promote its methods. For instance, whereas they cannot conceive music except in obedience to the major-minor system with its fixed tonal center and tonal supports, they resort, in order to achieve variety, to intricate chromatic devices; to more or less labored distortions of harmonic or melodic patterns whose conventional starting-point, however, analysis never fails to render obvious. Indeed, the more they strive to extend their methods, the more strikingly they help us to realize how fully they remain enslaved.

My purpose, for the present, is not to pass summary sentence upon modern German music for the reason that it proceeds from a conservative spirit, but merely to establish points of comparison between that music and the considerable amount of modern music (French, Russian, and Hungarian among others) in which the old formal rules no longer obtain, even in disguise. No amount of analytical interpretation can reduce the melodic or harmonic patterns of Debussy's music, for instance, to the major-minor tonal system nor its structural principles to those of the fugue and sonata-form. And it is that very fundamental difference that one must remember in order to realize in full the contrast between conservatism and the untrammelled spirit of the novice. Later I hope to make clear that although no form

of art can live that does not find in tradition a firm foundation, it is impossible to overstate the dangers of conservative principles and the importance of unconditional independence both in spirit and in technical methods. I cannot help thinking that the Mendelssohnian education of Grieg, for instance, has prevented him from achieving much that the wonderful freshness and originality of his imagination would have led him to achieve; that composers like Dvorak, Smetana and Sibelius have written many works in which we see how a technical routine can be at cross purposes with imagination, whose impulses are ever stayed by an artificial discipline. Composers who are altogether imitators, of course, need not be taken into account; for, conservative convention failing, they follow any other that happens to be in vogue. From any successful, beautiful work they learn to copy the design, leaving out the substance whose principle is beyond them. But the fact that even gifted artists have been incapable of freeing themselves from the bondage of German scholasticism, shows that in the particular case we have to deal with a particularly momentous influence—whose effects will be studied more closely in the following article.

(To be continued)

A Choral Organization in Paris

BY MARY LORD MASON AND
DANIEL GREGORY MASON

EVERYTHING comes to him who waits," and at last Paris is to have a choral organization capable of performing the great works of the masters. "In the first months of 1914," writes Emile Vuillermoz in *Comœdia*, "Paris has received as a New Year's gift a beautiful musical toy, an expensive toy, marvelously put together and finished, a toy such as we have admired in the hands of our neighbors, but have long ago resigned ourselves to do without. Every one knows that our means have never permitted us to acquire this marvelous living organ which is called a choral association. It is a very expensive luxury, very difficult to establish, to manage and, above all, to preserve in good condition. We have known there were some in Europe, but we have never been able to buy one, even at a bargain sale. When we have absolutely had

to have one, we have rented it in Holland, or Bohemia, or Moravia. We have paid a high price for its use, and we have watched it perform in a stupor of admiration, nodding our heads with a knowing air, and looking at it from a distance with envy. But at last, it appears, we are to stop playing the touching rôle of poor children in the universe; we are going to have a beautiful musical toy of our own, made in France, carefully trained, finely harmonized and freshly tuned; it has one hundred and sixty voices and bears the mark 'A. C. P.'"

The mystic letters "A. C. P." stand for "l'Association Chorale Professionnelle de Paris," the association which made its début at the Salle Gaveau the evening of January 31. For over a year there have been rumors that such an association was in process of formation. Beginning in the fall of 1912 with a membership of eighty, which has since been doubled, they have held first monthly, then fortnightly, and for the past few weeks daily, rehearsals. Under the exacting discipline of the talented young leader, D. E. Inghelbrecht, they have attained remarkable results, arriving at a finesse, a delicacy of nuance, a variety of sonorities and a sureness of attack which puts them at once in the first class of choral societies. The performance at their opening concerts was as far as possible from the ragged, uneven, uncertain work of the amateur organizations which have hitherto been all that Paris could boast. The taunt that French professional singers were incapable of concerted effort, that the vanity of the Gallic temperament could never submit to the self-abnegation, the co-operative effort necessary in a choral association, is emphatically disproved by the results already obtained by the A. C. P.

Unfortunately, in their excessive zeal to justify their existence to the musical public, they attempted, at this first concert, more than it was possible to carry through successfully. They provided a programme too generous for either the hearers' ears or the singers' vocal chords to endure without rebellion. Beginning the concert at half-past nine, a half hour later than the advertised time, they sang, entirely a capella, until nearly midnight, with the result that the pitch for the last half of the programme was undeniably flat. As the programme was arranged in a roughly his-

toric order, the modern music suffered particularly from the singers' fatigue. Indeed, in the more complicated works it was impossible to follow the harmonies. The choir was too well trained, too perfect an instrument, to admit of excuse for such a lapse. Even at the cost of seriously disconcerting the habits of Parisian audiences, the concerts of so fine and delicate an organ as a choral association should be given at an hour and be of a duration which would preclude the possibility of so disastrous a fatigue.

Beginning the programme with Bach's beautiful motet "Viens, Jesus, Viens," followed by a group of three part-songs by Orlando de Lassus, Josquin des Prez and Claude Lejeune, of which the last, "Fuyons tous d'Amour le jeu," with its quick entrances and skilful counterpoint, was particularly well done; the most striking number of the first half of the concert was Clement Janequin's "La Guerre," remarkable for its extraordinary rhythmic vitality and sung with dramatic intensity. The expressive and tender qualities of Monteverde's "Oui, que je voudrais mourir," were also delightfully rendered. Mendelssohn's setting to Psalms XXII, coming in the programme as a sort of link between the music of the seventeenth and the twentieth centuries, hardly stood the test of its responsible position. Compared with the work of the older masters, it was weak and formless, with no beginning, middle or end; and in comparison with the modern compositions, it was inexpressive and emotionally inadequate. The excerpts from "Boris Godounov," which immediately followed it, cries, coming from the soul of a people, made it seem a very tame expression of religious aspiration.

At this point in the programme the chorus lost its ability to keep the pitch, and Sokolow's "Les Forçats" (poem by A. Tolstoi) suffered peculiarly. It was impossible to recognize the harmonies at times. Well sung, this would be an extremely interesting piece. The scheme is very original, with a high dominant pedal point held by the tenors, while lower voices, in thickly massed harmonies, describe the singing of the galley slaves at sunset on the wide steppes.

The audience was anxious to hear Borodine's charming "Sérénade de quatre galants à une Dame" a second time, but there were

limits even to Monsieur Inghelbrecht's generosity, and he hurried on to Reynaldo Hahn's "Chansons et Madrigaux." The first of these, called "Vivons Mignarde," with its interesting tissue of diminished and other seventh chords, often altered by suspensions, would be more grateful with instruments than with voices.

A group of children's songs and Norwegian dances by Grieg came next. To one of them, containing a peculiarly life-like imitation of a cat's miauling, the sophisticated Parisian audience responded with gratifying naïveté.

Of the three songs by Debussy, "Dieu! qu'il la fait bon regarder!", "Quand j'ai ouy le tabourin" and "Yver, vous n'êtes qu'un villain," the second, with a contralto solo sung by Madame Thérèse Jeanès, was so persistently encored that the director was obliged to allow a repetition.

The concert ended with the first performance of a "Hymn à l'Elé," by Florent Schmitt, a prominent member of the Société Musicale Indépendante, where his chamber works are frequently played, and the composer of a setting of the 46th Psalm, which is one of the finest modern French choral works. As it was one of the most exacting of the pieces rendered, and was sung at the end of a long and exhausting programme, the performance, in spite of the evident effort of the chorus, left much to be desired. It is an exceedingly complex work, with chromatic basses, always risky, and in this case disastrous. But, in spite of the tonal ambiguity of the singers, the rhythmic vitality of the composition carried it through to what was almost a triumph for the work and a splendid failure for the executants.

As a whole, the evening's performance was full of promise for the future. To quote again from Monsieur Vuillermaz: "The A. C. P. does not recall for a moment the choirs of amateurs which we have known: it has a richness and a variety of sonority which only the great foreign choirs which have visited us possessed. It is an artistic instrument; it can produce the finest shades of tone, attack softly a high note, vocalize with suppleness, diminish the resonance, sing explosively, articulate quickly without letting the most rapid rhythmic syllables waver, orchestrate as with strings united and divided by means of hum-

ming, vary the emission of the tone, heighten or lower the color of the timbres: this is collective virtuosity of the most rare kind, which only the initiated can appreciate. The public may not see very clearly the abyss which separates such a group from an ordinary large choral society, but the composers will not be deceived. The organ creates the function. We can certainly expect a garden of polyphonic vocal works to blossom very soon. However disinterested an artist may be, he has little incentive to write works condemned never to be performed. Our masters have for this reason renounced the exquisite form of the vocal quartet and the choir a capella: it is not difficult to predict that they will not long resist the pleasure of trying this beautiful new instrument of ours. In that way the A. C. P. is bound to exercise a most happy influence on the history of its time." And he goes on to say that a professional choral society has also a highly educative value for the public, giving them something which the inadequately trained amateur chorus can never give, and fixing a standard of performance and of taste for them.

This delicate distinction of function is exactly what the professional artist in any field is called upon to fill: to fix a standard of taste and attainment. And just in so far as his work is inadequately done, he fails to perform his function. It is not enough for a professional musician to give "an idea" of a work: it is his business to perform the work with such delicacy and finesse of execution as to give the hearers *the* idea of the work, the composer's idea.

Perhaps in no other city could a choral organization have grown to such perfection of mechanism in so short a time as the A. C. P. has done here in Paris. But the French are artists before they are geniuses, and having set out to make a professional choir, they have gone at it with the scientific accuracy of attack and persistence of effort which characterizes their methods in building automobiles and aeroplanes. A good choral organization can be made out of singers only by a man who has a practical talent for management, is a good disciplinarian and a thorough artist. Apparently Monsieur Inghelbrecht is such a man.

New Productions in New York

By RICHARD ALDRICH

WOLF-FERRARI'S "L'AMORE MEDICO"

First Performance in America March 25

ANOTHER new opera was produced at the Metropolitan Opera House on March 25 for the first time in America, Ermanno Wolf-Ferrari's "L'Amore Medico."

It is the latest operatic composition of Wolf-Ferrari, and was first given to the world in Dresden on December 14 last. Its style is that of his "Le Donne Curiose," produced in New York two seasons ago, and in this style he apparently stands alone in the ranks of modern composers. It is an attempt to revive the light and mirthful comedy in music which at one time had a rightful and undisputed place in what is called "grand opera," but which the strenuous and more elaborate ideals of present-day composers have left in neglect.

The new opera is based on the "comedy ballet" of Molière entitled "L'Amour Médecin," a slight and fugitive piece of the great French dramatist. The Italian librettist, Enrico Golisciani, has made a skilful adaptation of the original for operatic use, following Molière's outlines closely, but with a certain freedom in respect of details, emphasizing and elaborating some and compressing others as they seemed to him more or less suitable for operatic treatment.

The story could not well be slighter. It is of Lucinda, daughter of Arnolfo—Molière's typical bourgeois, Sganarelle, in the original—pinning with an ailment whose nature the father cannot or, at least, will not divine, though Lisetta, her maid, has diagnosed it plainly enough as her yearning for Clitandro, her lover. But Arnolfo, who treats her as still a little girl, and tries to amuse her as such, will hear nothing of her marriage. Lisetta devises a scheme, in the execution of which she puts Lucinda to bed and reports her in *extremis*; so that Arnolfo distractedly summons four eminent practitioners at once—in Molière's play they are burlesques of real personages, as their absurd deliberations and pedantic quackery are a satire upon the medical pretensions of the time. They accomplish nothing; but in the meantime Lisetta has brought Clitandro disguised as a doctor, who proposes

to cure Lucinda's obsession by having a mock marriage with himself. He sees to it, of course, that the mock marriage is a real one; and Arnolfo, deceived by this artless subterfuge, makes the best of it when the cure is found to be complete.

The skill and resource with which Wolf-Ferrari has made this very light and fanciful tale into an opera is delightful, enchanting. It is the work of a consummate craftsman, one who commands a certain range of musical gifts and accomplishments as apparently none of his fellow composers to-day command them. The path he has followed in this opera, as in "Le Donne Curiose," was pointed out a score of years ago by Verdi in "Falstaff," though its ramifications extend much further back in musical history. Of the younger generation of composers Wolf-Ferrari seems to be almost the only one who follows it with sincerity and conviction, with the unerring touch that betokens a natural inclination toward this mode of expression as well as the highest dexterity in utilizing the means he has chosen for his purpose.

There is in this score an abundance of straightforward diatonic harmony; there is a certain simplicity of outward appearance that masks what is sometimes a truly recondite knowledge and expertness; an art that conceals art. There is gossamer lightness of texture, of substance that befits the subject and the method.

It may be said that the score does not show an overflowing gift of melodic invention; that some of this invention is not strongly original or strikingly individual.

The originality of Wolf-Ferrari's little opera is unquestionably more in the treatment and in the fascinating and charming results he has obtained than in his specific melodic invention. Nor is that treatment mere scholastic or technical ingenuity. It is rather a fructifying and vivifying touch that makes his music live and sparkle, smile and invite to sympathy.

The music of "L'Amore Medico" is saturated with the spirit of comedy. It has the mirth and verve of Molière's little piece. There are spots in it that are slow, in which the movement is unduly halted; but they are spots, and for the most part it is buoyant, rapid and graceful. It abounds in fleeting touches of wit, humorous characterization and

volatile gayety. The spirit of the rococo period of Louis XIV. breathes through it.

There is a constant preoccupation with thematic work, though Wolf-Ferrari is far from following the procedure of Wagner with "leading motives." There may be discovered a subtle and adept working out of thematic allusion, as in the development of the theme sung by the young lover from the tune of the lullaby with which Arnolfo soothes his grown-up daughter. And with what delicate and polished art is the theme of that lullaby elaborated with contrapuntal devices after its first plain statement!

There is an extended overture, based on melodies occurring in the opera, a true foreshadowing of the spirit and outline of the action to follow, an exquisite piece of raillery, of breathless pace and aerial lightness, after the slow introduction. There is an intermezzo, played as an introduction to the second act, which is a finely conceived development of the love song of Clitandro; as masterly in its composition as it is graceful and insinuating in its effect.

As for the orchestration, it is in some ways the finest and most skillful of anything Wolf-Ferrari has made known here. It is a somewhat richer score than that of "*Le Donne Curiose*," and in the climaxes and most boisterous outbursts the composer has used a fuller complement of orchestral colors. In many passages it is of shimmering delicacy and subtle tinting. There are many passages that have almost the effect of chamber music in their open or "exposed" quality. Skillful, yet continent use is made of the celesta. Much that is written for the wood wind shows a penetrating mastery of its possibilities. One of the salient features of the score is the frequent use of repeated or "ostinato" figures in the accompaniment.

Wolf-Ferrari has written for the voices as one to whom the human voice is still a precious and predominating factor in the lyric drama. His writing is vocal, grateful, effective. Of set pieces and airs there are few, such as the lullaby of Arnolfo and the love song that Clitandro sings behind the garden wall. Of a different sort is Arnolfo's soliloquy about his daughter's suffering, joined with Lucinda's pensive musings upon love, cast in the form of arioso with a delicate and melodious orchestral accompaniment. There is much of

such arioso that is effectively supported by the orchestra.

He holds also to the use of vocal ensemble, and there are a number of delightful passages of this sort. The voluble trio in which Lisetta joins Lucinda in pleading for a husband for the young girl against her father's protests is a brilliant specimen of this sort of writing. The four solemn quacks in consultation, or rather dispute, are adroitly represented in a quartette, and how its spirit changes with the entrance of Lisetta and their sudden access of interest in her pleasing person! The music accompanies with much skill, with true dramatic instinct, the love-making of Lucinda and Clitandro in the guise of a doctor, on one side of the room, while Arnolfo and Lisetta play chess together on the other. There are brilliant and sparkling choruses, full of the bustle, excitement, and gayety of the scene.

In truth, one of the significant merits of Wolf-Ferrari as a dramatic composer—he has shown it before in opera—is his power of characterizing his personages through music, of giving the dramatic spirit of a scene, of shifting the mood between tenderness, pensiveness, amorous longing, mirth and mischief-making; and in this opera, of denoting the comic element and the satirical touches.

The performance of this piece is one of the masterly achievements of Mr. Toscanini. He has in the cast none of the greatest or most famous members of the company, but the precision, finish and perfect understanding of the style that have been infused into all the participants is something that Mr. Toscanini can secure as few others can. The orchestral performance is a marvel of perfect chiseling, vivacity, delicacy and flexibility.

Miss Bori added another to her notable successes as Lucinda. Charming in appearance, she sang the music beautifully, and her impersonation quite captured the spirit of the part. Miss Alten also pleased with her vivacious action as Lisetta, and Mr. Pini-Corsi was in his element as Arnolfo. Mr. Cristalli was agreeable in appearance and contributed something of the distinction and ardor that belong to Clitandro. He was in poor voice and never succeeded in establishing permanent relations between his voice and the pitch of the orchestra. The four doctors were amusingly presented by Messrs. Rothier, de Segurrola, Leonhardt and Bada.

Foreign Notes

The jury of the competition recently opened among young Italian composers has decided to award no prize, but simply a mention to M. Caggiano for his tone-poem, "La Tomba di Basinto," which will shortly be publicly produced.

Despite the unpromising situation, much is done in order to encourage young composers. Last week at the Teatro Costanzi was produced Francesco Malipiero's "Canossa," the opera that took the first prize at a recent competition. On the first night it fell flat, as had done previously several operas that had received similar awards. Now a competition has been opened for a "Requiem," to be sung at the commemoration of King Umberto's death. Twenty-five composers have entered it, and the prize has been awarded to Giacomo Setaccioli.

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Arnold Schönberg's "Gurre Lieder" were given in full for the first time on March 6, the composer conducting. The total number of performers exceeded 700. The vocalists were Nachod, Borutau, Schenker, Maria Freund and Frau Winternitz-Dorda. The work of course gave rise to much discussion, but it was, on the whole, favorably received.

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In the library of the University has been discovered a collection of over two hundred Servian and Croatian folk-songs, written down about two centuries ago. Such documents in any case are of extreme rarity, and a comparative study of their contents with the folk-songs as actually sung is sure to prove surpassingly instructive.

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Franz Schnekker's opera "Der Ferne Klang" (the distant tone) has been produced, creating great interest among musical circles. Franz Schnekker is one of the Austro-German composers upon whom the greatest hopes are founded, and his former works have given birth to much comment.

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"The Cowherds," the Swiss composer Gustave Doret's lyric drama, has been produced in modified form, a whole act having been added—to no particular purpose, according to press notices.

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The announcement of the opera season devised by the Anglo-American syndicate has given rise to much excitement among French managers and publishers. In effect the syndicate had expressed the intention of producing certain works belonging to the repertoire of the Paris Opéra-Comique, and warm discussions ensued before an understanding was established.

The works to be produced are "Don Giovanni," "Figaro's Hochzeit," "Tristan," the "Meistersinger," Verdi's "Otello," Ponchielli's "Gioconda," Puccini's "Manon Lescaut," Zandonai's "Francesca da Rimini," Montemezzi's "L'Amore dei tre Re," and Richard Strauss's "Rosenkavalier."

Among the artists engaged are Barrientos, Bianca-Bellincioni, Emmy Destinn, Lilli Lehmann, Melba, Maggie Teyte, Amato, Scotti, Titta Ruffo.

At the Opéra-Comique has been produced with very moderate success M. Tiarko Richepin's lyric play, "La Marchande d'Alumettes," after Hans Andersen.

At the Opéra the rehearsals of M. Alfred Bachelet's "Scémo" are proceeding. Most satisfactory reports of the forthcoming work are heard.

Mlle. Lucy Arbell has triumphed in her suit against Massenet's heirs, who for not having supported her claim to create "Cléopâtre" have been condemned to pay her 30,000 francs or \$6,000 damage. The judgment stipulates that if contrarily to Massenet's will "Cléopâtre" is again produced without her being engaged for the title part, she will be entitled to further damages.

Among the novelties produced at the symphony concerts should be mentioned M. Golestan's "Roumanian Symphony" and M. Alexandre George's "Chants de Guerre" (Concerts Lamoureux); M. Fanelli's "Canchemar" and M. Koechlin's "Etudes Antiques" (Concerts Colonne).

The Paris concert world is becoming more and more cosmopolitan. At a series of concerts given by the *Revue Française de Musique* and the Robert Schmitz Concert Association were played works of about twenty musical schools, including minor schools like the Bulgarian, the Greek, etc. M. Walter Morse Rummel stood for America, MM. Holbrooke, Cyril Scott, Balfour Gardener and Norman O'Neil for Great Britain. At a recent concert of the Société Indépendante were given works by Tunisian, Polish, Servian and Hungarian composers. Modern German music alone seems to find little favor by the Paris musicians; and every now and then, in fact, the more curious critics complain of the dearth of contemporary German works in Paris, where even Max Reger is almost unknown.

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The Berlin Association of Architects has started a spirited campaign against the plans for an opera house established by Hoffman. A petition of protest has been entered, and it is said that the matter will not rest there. If the projected opera house was built it would be, says the petition, a disgrace to Berlin.

Besides the lyric drama "The Dead Eyes," Eugen d'Albert is composing an opera entitled "The Steer of Olivera," after Heinrich Lilienfein's poem.

Richard Strauss has just completed the score of his new ballet, "The Legend of Joseph," written for the Russian company. The staging is to be done not according to archaeological accuracy, but in the free, fanciful spirit, according to whose promptings the Venetian painters of the Renaissance and after interpreted history, sacred and profane. It is said that the score will show the composer altogether in a new light, as a writer of broad lyric melodies, and that it will contain many striking decorative effects.

Siegfried Wagner has finished writing the score of a new opera, "Der Heidenkönig" (the Heather King).

At Stuttgart has been given, with indifferent success, an opera in four acts by Julian Zaiczek, "Ferdinand and Luise," after Schiller's drama.

On the occasion of Wagner's centenary has been founded a *Nibelungen Stiftung*, with the object of encouraging young German composers by scholarships, financial help and by productions of their works.

Engelbert Humperdinck, whose health has been for the past months steadily improving, is to spend a period in North Africa.

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M. Karl Ziren, a well-known specialist, has recently returned from a tour through Lapland with a wealth of hitherto unknown folk-songs.

Facts, Rumors and Remarks

Harry Harkness Flagler, president of the New York Symphony Society, has offered to meet personally all deficits of the society beginning with next season, a generous offer, and one which will relieve the conductor, Walter Damrosch, from much worry. It is a thousand pities that an orchestra must always own a deficit, but as long as there are men like Mr. Flagler and W. Higginson of the Boston organization, there is no need of despair. If the statistics were available they would show an enormous increase in the attendance at orchestral concerts during the past ten years, and this increase will continue. Unfortunately, the expenses also show a steady increase, almost as though the union counted noses and added fees accordingly. It is a great problem. The mechanical instrument makers do not have a deficit, but a huge surplus, but artists like Mr. Damrosch and his men must play year in and year out and then rely upon such men as Mr. Flagler to meet their bills. Art for Art's sake is all very well, but gate receipts is the only true test of a thorough appreciation.

George W. Chadwick, director of the New England Conservatory of Music, has received an invitation from the Gesang Verein Concordia of Leipsic, Germany, to compose a male chorus for presentation on the occasion of the celebration of the society's fiftieth anniversary next November. The Concordia, which has an active membership of about 175, is regarded as one of the strongest singing societies of Europe. Mr. Chadwick became a member back in the seventies, when he was a student at the Leipsic Conservatory.

Sir Hubert V. Herkomer died March 31 at the age of sixty-five. He was born at Waal, in Bavaria, and passed several of his early years in the United States. In addition to his work as a painter, he was much interested in music. In — he composed an opera entitled "An Idyll," for which he wrote both words and music and played the principal part at a performance given at his country home in Busbey, England, and made a series of etchings from the stage pictures, also designed by himself, which were afterward published with the vocal score. The long list of famous pictures he left is too well known to repeat here. The world has lost one of the most indefatigable workers in the world of art and one who showed that sure sign of genius, the infinite capacity for taking pains.

The following programme was played by Clifford Demarest at the Church of the Messiah, New York City, on March 19: "Sonata" in A minor, Borowski. "Cantabile" in E, Demarest; "Fantasia and Fugue" in G minor, Bach; "To a Wild Rose," MacDowell; "Lamentation," Guilman; "Rève Angelique," Rubinstein. These numbers were selected by the audience at the series, the average attendance being two hundred. Here is an opportunity to decide the vexed question of what is a popular programme for an organ recital. If other organists will put their audiences to the same test, we shall be glad to print the result.

The annual report of the Music School Settlement for 1913 again makes interesting reading for those who care to follow the progress of this movement to improve the conditions on the East side and to

make better citizens. The number of pupils enrolled January 1, 1914 (twenty nationalities represented), amounted to 1,010, and the lessons given during the year 1913, 37,280, the majority at ten cents per lesson. The necessary expenses are of course large, amounting in one year to \$38,000, but the endowment fund grows yearly, and no more powerful advocate for increased subscriptions could be found than this report giving an account of the successful administration of such a cause. David Mannes is the director, Miss Christine V. Baker the president. Subscriptions may be sent to the Treasurer, Frank H. Simmons, 55 East Third Street, New York.

A new composition by Frederick Stork, the conductor of the Chicago Symphony Orchestra, is announced. It is entitled "Schoenberg Quartet, No. 23, is in 19/25 time, and is written in Schoenberg's best style. There are two movements played at the same time, *allegro senza spirito* and *Scherzo quasi prestissimo*. The work was written for the Flongaly Quartette.

Hurrah! Another Music League formed. This time it is aimed to aid talented musical artists, to get a hearing for those who have not been able to obtain recognition themselves. Its chief work will be in securing engagements for the artists on its lists, who will be chosen by a judging committee. No more need for the rapacious agents; the committee will book you from Maine to California. Engagements to the value of several thousand dollars have already been made. Now, one more League, a Society for preventing second appearances. This would give every talented artist an opportunity, after which they could return to the farm.

May is the month of music festivals, rapidly becoming more popular. Most of the large orchestras can be heard in one town or another supporting the local chorus, a fine scheme for educating musical taste, but apt to cause some musical indigestion. Hollis Dann at Ithaca announces a three-day programme with the State Orchestra, April 30 to May 2. Tom Ward, at Syracuse, May 4 to 5, with the same orchestra, and Cincinnati holds its twenty-first biennial, May 5-9. Dr. Ernst Kunnald, conductor. Lovers of Bach can journey to Bethlehem on May 29 and 30.

Henry F. Gilbert's "Comedy Overture on Negro Themes" has found favor in the eyes and ears of Professor Reinhold M. Gliere, conductor of the Imperial Symphony Orchestra of Moscow and Kieff. It is to be played at a special symphony concert this spring. Owing to the efforts of the Russian Musical Society of New York, Mr. Gliere was persuaded to give a performance of the works of American composers this spring, in return for the frequent performances of Russian music in America. Poor benighted Russia, no other country in the world has dared to do this; even our cousin of England still looks down upon us, and as for Germany, while it trains our young composers, it will have naught to do with the results of that training. Our respected contemporary, *Musical America*, might add this plea to the complaint.

Three hitherto unknown autograph fragments of Moussorgsky's "Fair at Sorotchinzi" have been discovered in a lot of manuscripts recently bought by the publishing firm, P. Jurgenson.

M. Claude Debussy has accepted the invitation of the Arts Club to take part in a concert devoted to his own works. The celebrated French composer's success has been very great.

The Holy Synod has withdrawn its objections to the production in Russia of "Parsifal," which it had for a long time insisted on considering as a parody of religious rites. So Wagner's masterpiece will be given both here and at St. Petersburg.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

THE announcement that the organ for the Panama-Pacific Exposition will (by reason of its 114 stops) be the largest in the world, leads a correspondent of the *N. Y. Sun* to defend the position of the Breslau organ (Walcker, 187 stops) as heading the list of "world's largest" instruments. The desire for notoriety, and the inaccurate statements of newspapers, are quite sufficient to keep up a perpetual hubbub of confusion over the "largest" thing of any description whatever.

We ought, perhaps, to make an exception of things easily measured, and about which there is ample and trustworthy information. It is far easier to fool people in regard to an organ than in regard to a great battleship, like the *Texas*, or an ocean liner like the *Aquitania*.

One of the best lists of "world's largest" organs we have seen was printed in a recent issue of the *Diapason* (Chicago). Yet, even in this list, which was compiled by an expert whose sole object was to present the truth, there are some astounding mistakes.

For instance, one of the poorest "big" organs in existence (Garden City) is ranked as one of the eight largest! The only ground for this appears to be the fact that it has 7614 pipes. It is assigned a higher place than is given to the great instruments at Dortmund, Riga, Berlin, Ulm, and Libau!

When will people learn that the size of an organ does not depend upon the number of pipes and registers? "Size" is a complex term, involving scale, wind supply, tonal efficiency, and general all-round largeness of musical effect.

The Garden City organ never was a "large" organ in the true sense of the word. It was, in reality, a terrible failure, costing a vast amount of money, for which there is now little to show. Of its four divisions, one of the most important (the "great tower organ") never was playable, owing to its tricky and

defective mechanism. It has not been used for years and years, and it is eaten up by mice—excepting the pipes. Who ever heard from this overrated instrument a real *crescendo*, or any effect remotely approaching the *Grandiose*? It is a wretched old trap, fit only for the scrap heap.

We notice also that the Grace Church organ is ranked as the *seventh* largest in the world. Surely this is a grave mistake. The organ is (unlike the one at Garden City) kept in excellent repair, and it is undoubtedly a good instrument. But by what stretch of the imagination is it counted "larger" than the great organs of Riga, Ulm, and Libau? The fact that it has 7,686 pipes is insufficient to win such distinction.

On the whole, this *Diapason* list is fairly trustworthy, and the compiler, Mr. William H. Shuey, has, through his ingenious method of tabulation, presented in a compact form statistics of interest to all organists.

He can hardly be blamed for a few errors, as he could not make a personal examination of the various instruments, and had to trust more or less to the accuracy of statements made by letter, and to previous tables supposed to be correct.

He defends his tabulation, "by pipes," as follows:

"Doubtless many would place the Willis organ, now building for the Liverpool Cathedral, ahead of the Walcker instrument in St. Michael's Church, Hamburg, because the latter has wind pressures from three and one-half to seven and one-half inches, while the former will be voiced to take pressures from four to fifty inches. But as scales, voicing and pressures are not subjects for fair comparison, we must use the number of pipes in declaring which is the 'larger,' while admitting it may not be the 'greater' instrument."

We here have a rather indefinite distinction between *large* organs and *great* ones. It is indeed a difficult matter to "measure" organs if we are to concede that those of small scale and numerous pipes are to outrank those of generous scale and great tonal volume and richness, possessing perhaps only one hundred registers. We heard the other day of a house organ having about half a million pipes—the largest organ on earth!

AMONG the unchurchly notices sometimes printed on Saturdays and Sundays in the daily newspapers in New York, there appeared one awhile ago, in a prominent journal, advertising "Popular Vespers" in a certain well-known church. A subscriber has furnished us with a copy of this curious announcement, and has requested us to give the ecclesiastical definition of the term "Popular" as applied to the evening service Vespers—generally called Evensong.

Now, we half suspect this subscriber to be a malicious individual who delights in "stirring up the animal." We are just recovering from the result of a few outspoken remarks on the "Old Chant," and feel that a brief period of quiescence is in order. We therefore refer our scandal-monger to the advertisement itself, which states, as plainly as printer's ink can state it, that at the "Popular Vespers" in question Miss _____ is to sing an attractive solo, and Mr. _____ is to play Rubinstein's "Kammenoi Ostrow!" The instruction here is plain enough. We are taught that there is a service known as Unpopular Vespers. What that is we are not told directly. But by inference it is a service lacking in the special *features* advertised. We are also taught that Popular Vespers is something new and "up-to-date." Formerly the term "Vespers" referred to an evening service—now spoken of as Evensong or Evening Prayer (see the Book of Common Prayer). But there is a freshness about "Popular Vespers" and the direct and important teaching is that this is an age of novelties. Our correspondent can learn many other things from this advertisement if he will take the trouble to study the meaning of *Kammenoi Ostrow*.

We lack space to explain the connection between a supposedly religious Office and Anton Rubinstein's tone sketches of his aristocratic St. Petersburg friends in general, and the fascinating Anna de Friedebourg in particular.

We beg to refer the question back to our correspondent, merely contenting ourselves with suggesting a future change in the advertisement. Should it not read "Inconsistent Vespers"?

AREMARKABLE exhibition of the Hope-Jones "orchestral organ" was given at the Vitagraph Theatre on the 9th of March, before a large number of professional organists. It seems reasonably certain that organs of this kind are destined to supplant theatre orchestras. Mr. Hope-Jones is to be congratulated upon the invention of an instrument that is truly wonderful in producing musical effects of the "theatrical" sort. By this we mean "musical effects" generally aimed at by theatre orchestras—perfectly legitimate in their way, and in fact indispensable in a vast number of stage presentations. Church organists who attended this exhibition were struck by the startling novelty of the playing of at least *two* of the recitalists. The mastery of this new type of organ requires a special and peculiar kind of study. When played in the "church style" the result is grotesque. The expert "ecclesiastic" finds himself very far at sea when he "discourses" upon this amazing mechanism of cymbals, drums, harps, violins, bells, horns, xylophones, reeds, flutes, and what not. Only the specialist, thoroughly imbued with "stage atmosphere," thoroughly versed in all the details of theatrical music, and well provided with the peculiar technique demanded by this extraordinary contrivance, can make it speak in its own idiom.

It is without doubt a marvelous instrument, and it is bound to revolutionize "stage music" that has heretofore been designed for small and medium sized orchestras. At some future time it is quite probable that this kind of organ may be used in such places as the Hippodrome and Winter Garden—it is in our opinion merely a question of the further development of something that is already practical, and advanced far beyond the experimental period.

Unless we are very much mistaken, the evolution of this organ has an important bearing upon the future outlook of church organists.

We have alluded to the style of playing the orchestral organ as something distinctive in itself, and totally different from the church style—but this difference will be bridged by clever organists desirous of extending their usefulness. The salaries paid for secular playing are high. Not only will church organists seek secular positions, but in many

cases they will give up their church appointments if there is a continued marked difference in the relative remuneration. Granting that theatre organs will become universally popular, we must also grant that there will be a demand for players that can only be filled by men who (through their present familiarity with the ordinary type of organ) can with more or less quickness fit themselves for new duties.

Salaries follow the law of supply and demand. It would not be a very remarkable thing if theatres should, in course of time, deprive churches of some very talented organists.

There are, on the other hand, a large number of young organists who have no special liking for anything but recital work. Such men are not interested in choir training, or in church music of any description, and the growth of the "theatre organ" will perhaps appeal to them, and induce them to make a special study of stage music—or, more strictly speaking, "theatre organ music."

MORE than a year ago a movement was begun to erect a suitable memorial to the late David D. Wood, the celebrated organist and composer. The committee having the matter in charge announce that the tablet is now completed and will be unveiled in St. Stephen's P. E. Church, Philadelphia, on Wednesday evening, April 29, at eight o'clock. The memorial, which is in marble, was designed and executed by Charles Grafly, the well-known sculptor; it is a tablet portrait in high relief and is a striking likeness of the distinguished musician.

Inasmuch as David Wood was one of the most eminent figures and factors in American music during the last half century, it has been urged that the monument should have a place in the Academy of Music, among other distinguished musicians, yet, as the greater part of the life and work of Dr. Wood was devoted to the music of the church, as composer, choirmaster and organist, it has been thought most fitting that his memorial should be placed in historic St. Stephen's, doubly famous for its memorials and as the special field of his activity.

The speakers for the occasion will be Edward E. Allen, principal of Perkins Institute for the Blind, Boston, who was associated with

David Wood for so many years at the Overbrook School, Philadelphia; Dr. J. Frederick Wolle, the great exponent of Bach, and a pupil of Wood; Rev. Carl E. Grammer, rector of St. Stephen's, will speak on David Wood in his relation to St. Stephen's Church; Rev. S. D. McConnell will also make an address.

The music will be under the direction of Henry Gordon Thunder, organist of St. Stephen's, and will consist entirely of Dr. Wood's own compositions, with the following well-known organists, his pupils, at the organ: Dr. Irvin J. Morgan, Frederick Maxson, Uselma Clarke Smith and Rollo F. Maitland. Among the selections are the "Magnificat in C," recently sung at a service of the American Guild at St. James's Church, Philadelphia, and the following anthems, "Deus Misereatur D Flat," "In the Beginning," "There Shall be no More Night."

St. Stephen's choir will be augmented by members of Dr. Wood's former choir and singers from other choirs who have volunteered their services for the occasion.

THE rector of a prominent church in Canada has sent us a communication defending the use of the Old Chant as a setting for the "Gloria in Excelsis." He says: "I do not think a war on it will affect its use very much. It is very useful in churches where choral celebrations are unknown, but where the few members of the choir who remain (after the departure of the majority after the Prayer for the Church Militant) want to sing the Gloria. It is most useful in ordinary choirs when there is a choral celebration on High Days following a long service. It is useful at gatherings of clergy or church workers, where some setting, well and generally known, is the only setting likely to prove satisfactory. It is popular with congregations because they can sing it. The 'Gloria in Excelsis' creates a difficult position. In old days, when it was in the first part of the Mass, it must have suffered by close contact with the Creed—or, the Creed by contact with the Gloria. In *theory* it occupies an ideal place with us. It is a grand climax to our sacrifice of praise and thanksgiving. In *practice* I think that a good many consider that the service is really over when the Communion has been given, and that the closing part should be quiet, especially if the

service has been long. As regards its use at the opening of the General Convention, it seemed to be the only thing possible under the circumstances. You have to choose between an ideal setting, sung by choir only, and an 'unideal' setting sung by all. The latter alternative commends itself to many. What we want is an ideal musical setting, which is at the same time congregational. Until we get that the 'Old Chant' will hold its own. As regards the possibility of its being sung at St. Paul's Cathedral, I do not know that it is likely to create a disturbance if it is sung there. I was at the closing service of the Lambeth Conference some years ago and it would not have surprised me if they had sung it. The whole service was arranged to meet the wishes of a great number of men from all over the world, who were accustomed to join in congregational singing. The Creed was monotoned by the choir and congregation. The rest of the service was very simple, and the 'Gloria in Excelsis' either monotoned or sung to something very simple—I forget which. St. Paul's Cathedral adopts herself to any need, and does not despise simplicity or even boldness when occasion demands it. The true way is to provide a substitute for the 'Old Chant.'"



WERE it not for the last sentence in this letter, which tends to disarm criticism, we should feel disposed to challenge at length the position taken by our correspondent. We wish to say, however, that the "Old Chant" never *has been* heard in any English cathedral, and it never *will be heard* in any Anglican church of note. The setting referred to as having been used at the Lambeth Conference was beyond all doubt Merbecke's, or else a monotoned one. Although Merbecke's service is not in wide use here and in Canada, it is the great congregational "Mass" in England, and thousands of church-goers know it by heart. Of late, publishers of American service books have issued simple chant settings for the "Gloria in Excelsis"—the fact that the "Old Chant" is also contained in some books must be regarded as a weak concession to popularity, notwithstanding the choice offered by other chant settings.

Readers of the *Review*, who saw the last number, know the unassailable position St. Paul's Cathedral holds in the realm of

ecclesiastical music. If there is any one place where Eucharistic music is most carefully guarded from degeneration that is the place.

The last report of the Dean and Chapter, covering the period 1890-1907, divides the Communion services in the cathedral library into three divisions—those for great festivals, those for ordinary Sunday services, and those for simple congregational use, or for use with small choir. In the last divisions the Merbecke setting is mentioned, but no chant services.

The "Old Chant" is either totally unknown in England, or else used in very few places. Other chant settings to the Gloria are used, but not that one. By the employment of other simple chants (of traditional source) the symmetry of the Gloria is easily observed, the three distinct parts corresponding to the Three Persons of the Blessed Trinity being assigned to three settings. Aside from its questionable source the "Old Chant" destroys this symmetry. Why the bishops and clergy, assembled in General Convention with a full choir, should sing a four-fold setting to a portion of the Book of Common Prayer that is essentially three-fold we fail to understand, notwithstanding our correspondent's assertion that it was "the only thing possible under the circumstances." Should not a cathedral always stand for what is highest and best in liturgical music? And is not the Eucharist the *chief service* of the Church?



THE series of "Historical Organ Lecture-Recitals" recently given by Mr. Clarence Dickinson in the Union Theological Seminary Chapel covered the whole field of organ literature and afforded to musical students an unusual opportunity for hearing organ pieces of various periods.

There were five recitals. The first was devoted chiefly to the Italian school of the sixteenth century. The second was confined to English compositions, and included old pieces by Bull and Purcell. The third, fourth and fifth recitals dealt with French, American and German pieces. Mr. Dickinson is to be warmly congratulated on the success of these recitals, and we trust he will give another series next season, arranged on a similar plan.

*In a recent issue we printed only three divisions of this chant, to save space. It is always sung in four divisions, the last being a duplicate of the first.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1898

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

A meeting of the Council was held at 90 Trinity Place on Monday, March 30. Those present were Messrs. J. W. Andrews, Federlein, Hedden, Brewer, Baier, Day, Munson, Keese, Demarest, Coombs, Wright, Elmer, Milligan, Schlieder and Dickinson. Several members were dropped for non-payment of dues.

Mr. C. H. H. Sippel, of Utica, N. Y., was elected a Fellow *ad eundem* and also a life member.

The following amendment to Article 2, Section 6, of the Constitution, which was presented to the Council at the meeting on February 23, was adopted and will come up before the Guild at the annual meeting on May 7. The amendment affects the last sentence of said section only, the words appearing below *in brackets* to be incorporated: "Any member whose dues are six months in arrears, notice of that fact having been sent by mail to his address by the General Treasurer [or in the case of a Chapter by the Treasurer of such Chapter] may be considered to have forfeited his membership."

The following were elected Honorary Associates:

The Very Rev. J. C. Morris, D.D. Memphis, Tenn.
Rev. Edmunds Bennett, D.D. Memphis, Tenn.

The following were elected Colleagues:

John H. Earnshaw	Atlantic City, N. J.
William C. Lathrop	New York
Frank Kasschan	Ridgewood, N. Y.
Miss Elisa R. Millwaine	Yonkers, N. Y.
Clarence W. Allen	Brooklyn, N. Y.
Harry A. Larsen	Huguenot Park, N. Y.
Lester J. McCormick	New York
Mrs. Love Banks	Raines, Tenn.
Mrs. L. C. Lamberson	Memphis, Tenn.
Miss Decima P. Fujo	Memphis, Tenn.
Mrs. Cary Anderson	Memphis, Tenn.
Edwin S. Browne	Memphis, Tenn.
Miss Susie Carlisle	Memphis, Tenn.
Miss Margaret Condon	Memphis, Tenn.
Mrs. Mary F. Heuer	Memphis, Tenn.
Mrs. John G. Little	Memphis, Tenn.
Miss Mabel Morrison	Memphis, Tenn.
Miss Agnes Powers	Memphis, Tenn.
Miss Eunice Robertson	Memphis, Tenn.
Miss Hermine Taenzer	Memphis, Tenn.
Miss Mary Lou Lyle	Johnson City, Tenn.
Miss Emma P. Huntzicker	Buntyn, Tenn.
Miss Beulah Allen	Union City, Tenn.
Donald B. MacLeod	Washington, D. C.
Miss Angeline E. Allen	Lakewood, O.
Miss Marjorie Heuxthal	Mansfield, O.
Miss Anna M. Smith	Mansfield, O.
Floyd J. St. Clair	Cleveland, O.
Edwin Hutchings	San Francisco, Cal.
Vincent Arrillaza	San Francisco, Cal.
Raymond White	San Francisco, Cal.
Mrs. I. C. Landry	Minneapolis, Minn.
Joseph A. Hills	Boston, Mass.
Archibald Davison, Jr.	Cambridge, Mass.
Donald D. Lowmiller	St. Louis, Mo.
Lola D. England	St. Louis, Mo.

NORTHERN OHIO CHAPTER

Frederic B. Stiven, A.A.G.O., Associate Professor of Organ, Oberlin Conservatory of Music, gave the following programme before the members of the Northern Ohio Chapter at the Euclid Avenue Christian Church, Cleveland, Ohio, Thursday evening, March 26. He was assisted by Frank Edgar Workman, baritone, who sang "Four Biblical Songs" by Dvorak and the "Pilgrim's Song" of Tchaikovsky:

Solemn Prelude	T. Tertius Noble
Sonata No. 6	Alex. Guilman
Allegro Con Fuoco	
Meditation	
Fugue and Adagio	
Scherzo from E minor Sonata	James H. Rogers
Gypsy Melody	Dvorak-Lemare
Magic Fire from Die Walkure	Wagner-Rogers
Toccata	Eugene Gigout

MICHIGAN CHAPTER

The thirty-ninth free organ recital under the auspices of the Michigan Chapter was given by Mr. C. L. Wuerth, assisted by Mrs. B. B. Dodge, soprano, on March 16, at the North Woodward Methodist Church, Detroit. The programme follows:

Concert Overture in D	Faulkes
Abendlied	Schumann
Allegretto	Macbeth
Gethsemane	Mary Turner Salter
	Mrs. Dodge
Walther's Preislied	Wagner
Liebestod from "Tristan and Isolde"	Wagner
Pavane	Johnson
Scherzo from Ninth Concerto	Guilmant

GUILD EXAMINATIONS

The following local examiners have been added: Minnesota Chapter, Stanley R. Avery and Edmund S. Ender.

Oregon Chapter, Frederick W. Goodrich and Carl Denton.

NEW ENGLAND CHAPTER

The members of this Chapter were invited by Mr. Wallace Goodrich, Dean of the New England Conservatory of Music, to attend his lecture on the Tenebrae Office of the Roman Catholic Church on Wednesday morning. The Office, with its historical and local use, was fully and illustratively treated by the lecturer, and was intended to be illuminative of the Tenebrae Office in the Cathedral of the Holy Cross the same evening, to which the members of the Chapter were invited by the Rt. Rev. Monsignor Splaine.

Special seats were reserved for the Chapter, and in spite of a wet evening, a large number attended.

The Office was rendered *a cappella* by His Eminence Cardinal O'Connell, the clergy and seminarians, and the sanctuary choir, 250 in all, led by Mr. J. F. Driscoll, the cathedral organist.

The Tenebrae Office consisted of Matins and Lauds, containing antiphons, psalms, lessons, versicles and responses, and was rendered most impressively by the unaccompanied voices, the altar lights being extinguished one by one as the Office proceeded.

MISSOURI CHAPTER

The annual meeting and dinner of the Missouri Chapter was held March 30, with a good attendance. A request to "Come prepared to start something" on the notice to members brought good results, as a delightful evening was spent in the discussion of various subjects of interest to the members of the Chapter.

DISTRICT OF COLUMBIA CHAPTER

At the March meeting of the District of Columbia Chapter an interesting paper was read by Mr. George Henry Howard on the Scholastic Basis of National Advance in Music Education.

SOUTHERN CALIFORNIA CHAPTER

The Southern California Chapter held a public service March 2 at St. John's Episcopal Church. At the last meeting of the Chapter the members were entertained by Mr. F. A. Herrmann with an illustrated talk on the Ostrovsky Hand Developing Method.

SOUTHERN OHIO CHAPTER

The Southern Ohio Chapter has been very active this season and can boast of a large number of public services and recitals. Here follows a list: October 29—Public service at Christ Church; November 25—A recital at Christ Church by Edwin H. Lemare; November 27—A recital at First Church of Christ Scientist by Edwin H. Lemare; five Christmas recitals at Christ Church by Paul S. Chance, Harrison Le Baron, Lillian Plogstedt and C. Hugo Grimm; January 14—A public service at Temple Bene Israel; February 9—A recital at Temple Bene Israel by Sidney C. Durst; March 5—A lecture by Carl W. Grimm on "How the Masters Composed" at Christ Church Parish House.

PENNSYLVANIA CHAPTER

The twenty-ninth public service of the Philadelphia Chapter of the American Guild of Organists was held in St. James Protestant Episcopal Church, Twenty-second and Walnut Streets, on Wednesday evening, March 11, at eight o'clock. It was of unusual interest, not only to church organists and choir musicians, but to the public in general, because it was distinctively in the nature of a festival of the compositions of the late David D. Wood, Mus. Doc., for many years organist of St. Stephen's Church, this city, and perhaps the most notable composer of church music that Philadelphia has ever produced.

It is especially fitting that the compositions of this distinguished musician should comprise entirely one service of the Guild, whose purpose it is by having such services as this quarterly throughout the year, and at many points in the city and in churches of all denominations, to elevate the general standard of church music by setting ideals and giving exemplary performances.

Dr. Wood was a founder member of this organization, and to him must be given a large share of the credit for the progress made in the quarter century just ended for the elevation of church organ and choir music in America. For almost fifty years he was organist of St. Stephen's, and during that time brought the music of that church to such a high degree of excellence that it became famous for its music, as well as for the preaching by a long line of distinguished clergymen.

The address at the service on Wednesday evening was delivered by Rev. S. D. McConnell, D.D., D.C.L., who was for many of those years rector of St. Stephen's Church, and who was a personal friend and fond admirer of Dr. Wood, and who, although now living in retirement, consented to make the journey back to Philadelphia in order to be present at this testimony service to bear witness to his former choirmaster's work and worth in the field of ecclesiastical music.

For the most part, Dr. Wood's compositions were written only for his own use and for rendition especially by St. Stephen's choir, but they were never published until after his death, which occurred on Easter, 1910. Since then they have been given

to the public and are now being used extensively by organists and choirmasters of all denominations. To quote from an eminent critic, "There is perhaps no other music written for the church service so profound in conception and so masterful in detail. It makes one think of the kind of anthems Bach might have written for the service of the present-day Church."

The choral service on Wednesday evening was rendered by a composite choir made up of eminent singers from a dozen different churches and of almost as many denominations, the nucleus being members of Dr. Wood's own former choir. It was under the direction of Mr. Frederick Maxson, organist of the First Baptist Church, this city, together with Mr. Rollo F. Maitland, organist of the West Walnut Street Presbyterian Church, and Mr. Uselma C. Smith, all former pupils of the great composer, assisted by M. S. Wesley Sears, organist of St. James' P. E. Church. The service was read by Rev. William C. Richardson, S.T.D., rector of St. James, assisted by Rev. Joseph L. Miller, formerly assistant at St. Stephen's and lifelong friend of Dr. Wood.

TENNESSEE CHAPTER

The March meeting of the Tennessee Chapter of the American Guild of Organists was held on the 10th of the month, in Mrs. B. E. Reese's studio, Odd Fellows' Building, Memphis.

Various matters of business of the Chapter were gone into. Mrs. E. A. Angier and Mr. Sam W. Pearce, the library committee, reported having seen the librarians of both the local libraries in connection with the getting of a number of new books, peculiarly suitable for the needs of the members of the Chapter, the same to be a nucleus for the formation of an Organists' Reference Library in this city.

Mr. Walter W. Boutelle read a very able paper on "The Organ in Memphis," in the course of which he touched upon many debatable points in Modern Organ Building. The paper met a most cordial reception from the members of the Chapter.

The question of the systematic tuning of the organs in this city was discussed. Definite action in connection with this is to be taken at the next meeting.

The April meeting of the Chapter will be held on Tuesday, the 14th, in the Y. M. C. A., at 10.30 A.M., for which meeting two strong papers on musical subjects have already been promised.

On behalf of the Tennessee Chapter of the American Guild of Organists, the appointed committee, Mrs. E. A. Angier and Mr. Sam W. Pearce, have arranged with the Cossitt Library to get the following books on music for the use of the Chapter, on application, the same to form a nucleus for a permanent Organists' Library for the City of Memphis, Tennessee:

1. Organ Playing, its Technique and Expression. A. Eaglefield Hull.
2. Practical Harmony. MacPherson.
3. Hints on Registration and Organ Accompaniment. Dudley Buck.
4. Hand Book of Examinations in Music. Ernest A. Dicks, F.R.C.O.
5. Recent Revolutions in Organ Building. Geo. R. Miller, F.R.C.O.
6. Dictionary of Organ Stops. Wedgwood.
7. Tonal Design in Modern Organ Building. Wedgwood.
8. Graded Score Reading. Frank J. Sawyer.
9. Bach's 48 fugues in Score. Frank J. Sawyer.
10. Melodies and How to Harmonize Them. E. Duncan.
11. Key to Melodies and How to Harmonize Them. E. Duncan.
12. Composers Counterpoint. C. W. Pearce.
13. Digest of Analysis of Bach's 48 Fugues. Brooks Sampson.
 - (a) Sec. 3. Subject and Counter-Subject.
 - (b) Sec. 5. Stretti.
14. Scoring for Orchestra. Chas. Vincent.
15. Elementary Ear Training. Frederick G. Shinn.
 - Book 1. Melodic.
 - Book 2. Harmonic and Contrapuntal.

Church Notes

The choir of St. John's Church, Jersey City, N. J., Philip James, director, rendered Dubois' "The Seven Last Words" on March 29.

At St. Paul's Church, Allentown, Pa., W. F. Acker, O. & C., Rossini's "Stabat Mater" was rendered by the choir on March 29.

Gounod's "Gallia" was rendered by the choir of Christ Church, Andover, Mass., on March 29, under the direction of B. F. Michelsen, O. & C.

The choir of Trinity Episcopal Church, Trenton, N. J., under the direction of S. H. Bourne, O. & C., sang "The Story of Calvary," by Thomas Adams, April 8.

"The Message from the Cross," by Macfarlane, was rendered by the choir of the Church of the Holy Trinity, Philadelphia, Pa., March 31, under the direction of Ralph Kinder, O. & C.

The Æolian Choir of Brooklyn, N. Y., has a vacancy for two tenors and two basses. Apply to the secretary, J. V. Macdonough, 472 Lafayette Avenue, Brooklyn.

"The Crucifixion," by Stainer, was rendered by the choir of Trinity Church, Pittsburgh, Pa., on the evening of Passion Sunday, under the direction of Stuart Maclean.

At St. John's Church, Washington, D. C., on March 29, the sacred cantata "Olivet to Calvary," by J. H. Maunder, was rendered by the choir under the direction of H. H. Freeman, O. & C.

The choir of St. Mary's Church, Burlington, N. J., Clarence Wells, O. & C., rendered Gounod's "Gallia" March 29, Stainer's "Crucifixion" April 5, and Maunder's "Olivet to Calvary" April 9.

Music from the prologue and first part of Gounod's "Redemption" was rendered by the choir of Grace Church, Utica, N. Y., on March 22, under the direction of De Witt C. Garretson, O. & C.

At the Church of the Redeemer, Morristown, N. J., under the direction of Kate Elizabeth Fox, Mendelssohn's "Hear My Prayer" was sung on March 15. Stainer's "Crucifixion" and Noble's "Fierce was the Wild Billow" on April 1.

On Thursday, March 19, the choir of St. John's Church, Yonkers, N. Y., under the direction of G. O. Bowen; the choir of St. Andrew's Church, Yonkers, N. Y., under the direction of R. E. H. Terry, and other united singers, presented at St. John's Church, Mendelssohn's "Elijah." An audience of 1,000 was present.

The following works have been rendered by the choir of St. Andrew's Memorial Church, Yonkers, N. Y., under the direction of R. E. H. Terry, O. & C. February 18 and 22—Gaul's "Ruth." March 22—Maunder's "Penitence, Pardon and Peace." April 5—Maunder's "Olivet to Calvary." April 10—Stainer's "Crucifixion," and on April 26—Schubert's "Miriam Song of Triumphant" will be rendered.

A performance of Dvorak's "Stabat Mater" was given in the Church of the Ascension, New York, on Sunday afternoon, March 22, under the

direction of Richard Henry Warren, with special soloists, full chorus and orchestra. Mrs. Louise MacMahan, soprano; Mrs. John H. Flagler, contralto; Mr. Frank Ormsby, tenor; and Mr. Carl Schlegel, baritone, were the soloists.

At the special musical service of the First Christian Church, Columbia, Mo., the following programme was rendered on February 22, under the direction of Frank Parker: "Judge Me, O God," Mendelssohn; "Seek Ye the Lord," Roberts; "It is Enough," from "Elijah," Mendelssohn; "Oh, for a Closer Walk with God," Foster; "Hark, Hark, My Soul," Shelley.

In St. Peter's Church (George Henry Day, O. & C.) an entirely new departure in Cathedral Chimes has been installed. No wind is required to play these chimes. A contact is made at the key desk. Small wires carry an electric current to a series of magnets, which draw the hammers to the tubes. A controlling device at the console enables the organist to so regulate the electric current that any degree of tone can be obtained from pianissimo to forte. These chimes can be attached to any organ, electric, pneumatic or even tracker action, in less than a week's time, provided electric current is available in building or street.

An interesting children's choir contest was held in the School Auditorium, Flemington, N. J., on March 25. The contest is the outcome of the work of Miss Elizabeth Van Fleet Vosseller, who organized the children's choirs. Three choirs took part, one Baptist, one Methodist and one Presbyterian. The singing was uniformly good, both in chorus and solo work, and the children showed great interest in their work. The prize banner was won by the Baptist choir with 52 points. The solo winners were Mildred Trewin, Beulah Trewin, Malcolm Austin and Marie Dean. Judges—Thomas Wilsoff and S. F. Smith. Miss Vosseller is to be congratulated on the success of her efforts to improve the singing of the choirs and in enlisting the interest of the children.

A festival chorus is to be established in connection with St. Thomas Church, under the direction of the organist and choirmaster, T. Tertius Noble. Its purpose will be the study and performance in St. Thomas of sacred works, and there will be no fees or expenses to members of the chorus. Applications for membership should be addressed to Mr. Noble at the church. The conductor's experience with chorus and orchestra while he was at Salisbury Cathedral insures the success of the project. St. Thomas' Church is particularly well equipped for such performances—plenty of room in the chancel for a large chorus, good acoustics, a fine organ, and last but not least, a sympathetic rector. Many people will welcome the opportunity to hear again the short church cantatas which do not flourish out of their settings, and yet which form such a valuable adjunct to our musical life.

The choir of St. Mark's Church, Minneapolis, Minn., S. R. Avery, O. & C., have given the following musical services: October, 1913—"The Holy City," Gaul; November, 1913—"Come, Let Us Sing," Mendelssohn; December, 1913—"Carols Old and New" and "Christmas Oratorio," Saint-Saëns; January, 1914—Selections from "St. Paul," Mendelssohn; February, 1914—"Sacred Works by American Composers"; March, 1914—"The Crucifixion," Stainer; April, 1914—"Sacred Works by Composers of Minneapolis, and St. Paul.

Various Notes

"Hymn of Praise," by Mendelssohn, was given March 10 by the Charleston Choral Club, under the direction of J. Henry Francis.

The Elizabeth Choral Society, Elizabeth, N. J., under the direction of H. J. Zehn, on March 5 presented "The Holy City," by A. R. Gaul.

The Nyack Arts Club of Nyack, N. Y., H. P. Noll, director, are to give the dramatic cantata "Hero and Leander," by C. H. Lloyd, and a miscellaneous programme on May 22.

"Fra Diavolo," an opera in three acts, was performed by students of the Whitman Conservatory of Music, Walla Walla, Wash., on March 13, under the direction of Elias Blum.

Gade's "The Erl-King's Daughter" was presented with a miscellaneous programme by the Babylon Choral Society, Babylon, N. Y., under the direction of W. W. Bross, at the Methodist Church, March 10.

Mr. Gordon Batch Nevin, for two years organist and choirmaster of the College Hill Presbyterian Church, has resigned from his position to accept a similar position with the First Presbyterian Church, Johnstown, Pa.

A programme of compositions by Abram Ray Tyler, with the composer at the piano, was presented at the Detroit Museum of Art, Detroit, Mich., March 22. The programme follows: "I Love Thee," "Patriot's Song," "A Mile with Me," "Paradise," "The Fairy Wind," "Rondel," "Andante," "Pack Clouds Away."

Pupils of Mr. W. E. Rauch, director of music in the Central State Normal School, Mount Pleasant, Mich., on March 25 presented the following programme: "Absent," Metcalf; "Jean," Spross; "Entreaty," Smith; "Lochleven," Russell; "A Dream," Bartlett; "Hark! Hark! My Soul," Nevin; "Rainbows," Hawley; "A Dream of Calvary," Blount; "Daybreak," Daniels; "Hungarian Love Song," Roedel; "Night in the Valley," Thomas.

At the second concert of the third season of the Wilkinsburg Choral Society, under the direction of C. N. Boyd, the following programme was presented on March 10: Gipsy Melodies, Sarasate; "In Silent Night," "Love, Fare Thee Well," arr. by J. Brahms; "This Morning at the Dawn of Day," arr. by H. Leslie; "The Little Sandman," arr. by John E. West; "Ye Banks and Braes," arr. by Max Vogrich; "Early One Morning," arr. by T. F. Dunhill; "Liebeslied," "Liebesfreud," Old Vienna Melodies, arr. by Fritz Kreisler; "Old Folks at Home," Foster; "The Men of Harlech," arr. by Rutland Boughton.

Dr. George Whitfield Andrews, Professor of Organ and Composition in the Oberlin Conservatory of Music, Oberlin, Ohio, gave the dedicatory concert of the new *Felgemaker* organ in the First Methodist Church at Erie, Pa. The following was his programme: "Fantasia and Fugue," in G minor, Bach; Good Friday Music ("Parsifal"), Wagner; "Dance," in Ab, Dvorak; "Sposalizio," Liszt; "Piece Heroique," Franck; "Pastorale from the Twelfth Sonata," Rheinberger; "Noel," Guilmant; "Con Grazia," G. W. Andrews; "Prelude and Fugue on B, A, C, H.," Liszt.

The chorus choir of the church sang several selections and were assisted by Marian Blanchard, soprano, who sang the aria, "Hear Ye, Israel," from Mendelssohn's "Elijah," and Clyde M. Miller, baritone, who sang an aria from "Elijah," and Buzzi-Peccia's "Gloria."

Vacancies and Appointments

Mr. and Mrs. John W. Nichols have been engaged by the University of Vermont, Burlington, Vt., to teach piano and vocal music in the summer schools. Mr. Nichols is to take charge of the vocal department and Mrs. Nichols will assist Mr. Charles Lee Tracey in teaching the Letchetitzky method. Mr. and Mrs. Nichols have been asked to give two of their joint recitals at the school in the early part of July.

Walter P. Stanley, has been appointed organist and choirmaster of the Ponce de Leon Avenue Baptist Church of Atlanta, Ga. Mr. Stanley is an associate of the American Guild of Organists and was formerly organist and choirmaster of the Tompkins Avenue Congregational Church, Brooklyn, N. Y.

A good solo boy alto is wanted by the Paulist Choristers of Chicago, the Rev. William J. Finn, Musical Director. Application may be made to Father Finn at Chorister Hall, 911 South Wabash Avenue, Chicago.

Mr. Bertram P. Ulmer has resigned his position as organist and choirmaster of St. Elizabeth's Church, Philadelphia, Pa., and has accepted a similar position at Christ Church, Media.

Roy Leslie Holmes has been appointed organist and choirmaster of Christ Episcopal Church, Quincy, Mass., the position held by the late Ethelbert Nevin. Mr. Holmes is a graduate of the Guilman Organ School and now located in Boston.

Mr. E. Harleston Simons has been appointed secretary of the Trinity School of Church Music, and will be in attendance at Headquarters, 90 Trinity Place, daily, from 11 to 1 o'clock.

Mr. Neille Odell Rowe, A.A.G.O., who spent last year in Paris studying organ with Charles M. Widor, composition with Albert Roussel at the Schola Cantorum, and piano with I. Philipp of the Conservatoire, has taken a position at New Concord, Ohio, as Director of Muskingum College Conservatory of Music, one of the most rapidly growing colleges and conservatories in the State. Mr. Rowe also has charge of a branch conservatory at Cambridge, where he has organized a choral society of 100 voices.

Sydney Webber has resigned his position as O. & C. of St. Paul's Church, Akron, Ohio, to accept a similar position at Trinity Church, Waterbury, N. Y.

Obituary

Professor B. M. McDowell, one of the oldest and most experienced music teachers in the State of Ohio, died recently at his home in Columbus. Professor McDowell was born in Pittsburgh, May 28, 1845, and early began the study of music under such well-known teachers as Eugene Thayer of New York City, and others who were well known a generation ago. In 1872 he established a music school in Barnesville, going from there to Cambridge in 1884. Twelve years later he came to Columbus, where he has conducted a studio ever since at his residence.

Katharine Kulp Hall, wife of William John Hall, died at 3 o'clock, March 8, at St. Louis, Mo. Mrs. Hall was known as a brilliant musician, a woman of the highest ideals, as well as of most striking beauty. She was associated with her husband in all his most prominent work as composer, organist, singer and teacher, as well as in his editorial duties.

NOTE.—On account of the Easter programmes we are unable to include any Organ Recital programmes this month.

Easter Music

NEW YORK CITY

Cathedral of St. John the Divine, Miles Farrow, O. & C.—"Communion in E," Parker; "As it Began to Dawn," Martin; "Evening in A Flat," Mann; "Hallelujah Christ is Risen," Steane; "Light's Glittering Morn," Parker.

Trinity Church, Dr. V. Baier, O. & C.—"He is Risen," Gadsby; "Communion in Eb," Weber; "I Know That My Redeemer Liveth," Handel; "Evening," in Eb, Barnby.

St. Bartholomew's Church, Arthur S. Hyde, O. & C.—"Communion in F," Wesley; "Light of the World," Elgar; "Te Deum in B Flat," Stanford; "Jubilate in B Flat," Stanford; "I Know that My Redeemer Liveth," Handel; "Sanctus in F," Gounod; "Cantate and Deus in E Flat," Garrett; "The Resurrection," Stanford; "Thou Didst Not Leave," Handel; "Hallelujah Chorus," Handel.

St. Thomas's Church, T. Tertius Noble, O. & C.—"Kyrie Eleison," in G, Macfarlane; "Why Seek Ye the Living Among the Dead," Hopkins; "Sanctus," in F, Macfarlane; "Christ Our Passover," Macfarlane; "Te Deum," in Bb, Stanford; "The Strife is O'er," Palestrina; "Gloria Tibi," in Bb, Stanford; "Unfold, Ye Portals," Gounod; "Sanctus," in Bb, Stanford; "Evening," in Bb, Stanford; "Christ is Risen from the Dead," Johnston; "Hallelujah," Handel; "Saviour of Men," Gounod.

Brick Presbyterian Church, Clarence Dickinson, O. & C.—"Unfold, Ye Portals," Gounod; "Christ is Arisen," Fehrman; "Resurrection," Liszt; "The Soul's Rejoicing," Joseph; "Hallelujah," Hummel; "The Lord is Risen," Sullivan.

St. Paul's Chapel, Edmund Jaques, O. & C.—"Christ Our Passover," Macfarlane; "Kyrie," in G, Stanford; "Break Forth into Joy," Barnby; "Sanctus," in G, Stanford; "Nunc Dimittis," in C, Bridge; "Messiah Victorious," Hammond.

First Presbyterian Church, W. C. Carl, O. & C.—"The Resurrection Morn," Guilmant-Carl; "The New Life," Rogers; "Three Holy Women," Normandy Carol; "Easter Song," Fehrman; "The World Itself Keeps Easterday," Smith; "The King of Glory," Aichinger; "Now Christ the Lord is Risen," 16th Century; "Christ our Passover," C. Macfarlane; "I Know that My Redeemer Liveth" (Messiah), Handel.

Church of the Ascension, R. H. Warren, O. & C.—"O Filii et Filiae," Liszt; "Kyrie Eleison and Gloria Tibi," in Db, Warren; "Fill the Font with Roses," Warren; "Sanctus," in Db, Warren; "Gloria in Excelsis," in F, Tours; "Magnificat," in Bb, Stamford; "A Story of the Resurrection," Warren; "The Messiah," Handel.

Church of the Holy Trinity, Frank E. Ward, O. & C.—"Te Deum," in Bb, Hall; "Come See the Place Where Jesus Lay," Parker; "Communion, Eb, Cruickshank; "Magnificat," Bb, Hall; "Alleluia, the Lord Liveth," Hall.

Marble Collegiate Church, Richard T. Percy, O. & C.—"O Come, Let Us Sing," Foster; "Christ Our Passover," Parker; "Glory to the Trinity," Rachmaninoff; "I Know That My Redeemer Liveth," Messiah; "Then, Then Shall the Righteous," Elijah; "As It Began to Dawn," Foster; "The Day is Gently Sinking," Day; "Morn's Roseate Hues," Chadwick; "The Soul's Rejoicing," Joseph; "The Message of Easter," Stephens; "The Dawn of Easter," Andrews.

All Souls' Unitarian Church, Louis R. Dressler, O. & D.—"Awake! Thou That sleepest," Manney; "O Sons and Daughters," Andrews; "The Easter Dawn," Woodman; "Hosanna," Granier.

Church of the Heavenly Rest, J. C. Marks, O. & C.—"Te Deum," in A, Fairclough; "Jubilate," in D, Field; "The Dawn of Easter," Marks; "As It Began to Dawn"; "Communion in Eb, Cruickshank; "Evening," in Bb, Marks; "Victory Divine," Marks.

St. Stephen's P. E. Church, L. K. Le Jeune, O. & C.—"Te Deum," in Eb, Garrett; "Jubilate," in Bb, Nevin; "Hallelujah Chorus," Handel; "Sanctus," Le Jeune.

Church of the Divine Paternity, J. Warren Andrews, O. & C.—"Alleluia," Girard; "God Hath Appointed a Day," Tours; "Shout, Ye High Heavens," Chadwick; "Easter Song," Fehrman-Dickinson; "Christ Hath Won the Victory," Hawley; "The Glorious Easter," Bailey; "Come See the Place," Parker; "Victory," Shelley; "The Resurrection," Shelley; "Easter Dawn," Woodman.

Church of the Messiah, Clifford Demarest, O. & C.—"Awake, Thou That sleepest," Stainer; "Shout, Ye High Heavens," Chadwick; "Happy and Blest are They," Mendelssohn; "My Redeemer Liveth," Manney.

Central Presbyterian Church, H. M. Gilbert, O. & C.—"Hail to the Risen Lord," Gaul; "Glory to the Trinity," Rachmaninoff; "The Message of Easter," Stephens.

Adams Memorial Church, T. S. Buhrman, O. & C.—"Holy Strains from Angel Voices"; "Easter Dawn, Hanscom; "Life's Resurrection Hour," Neidlinger; "At the Lamb's High Feast We Sing," Hall; "Regina Coeli," Schumann; "God Hath Appointed a Day," Tours.

Morrisania Presbyterian Church, Miss M. Riker, Org.—"I Know That My Redeemer Liveth," Handel; "Spring's Message," Reichardt; "Angel of Easter Morning," Grey; "The Cross," Ware; "Siciliano" (cello), Pergolesi; "O'er the Hills," Donizetti; "Seek Not in the Garden," Verdi; "The Resurrection," Rodney; "Hosanna," Granier; "Andante from Concerto (violin), Mendelssohn; "Victory Divine," Marks.

New York Presbyterian Church, Miss F. McMillan, O. & D.—"As It Began to Dawn," Coombs; "They Have Taken Away My Lord," Stainer; "I Know That My Redeemer Liveth," Handel.

North Presbyterian Church, S. O. Wilkins, Org.—"Now Christ is Risen on High," Pluddemann; "As It Began to Dawn," Martin; "The Women at the Tomb," Warner; "Christ Triumphant," Huhn; "Easter March," Flagler.

Church of the Puritans—"He Shall Feed His Flock," Handel; "Since by Man Came Death," Handel; "By Man Came Also the Resurrection," Handel; "For Us in Adam All Die," Handel; "Even So in Christ," Handel; "Unfold, Ye Portals," Gounod; "Sevenfold Amen," Stainer.

Rutgers Presbyterian Church, E. S. Barnes, O. & C.—"Awake, Thou That sleepest," Jackson; "I Know That My Redeemer Liveth," Handel; "The Lord is My Strength," Monk; "We Beseech Thee," West; "Christ Our Passover," Goss.

Harlem Presbyterian Church, Miss E. W. Usher, O. & C.—"Triumphant Strains Arise," Chipman; "Easter Dawn," Woodman; "Second Mass," Mozart; "Christ Has Won the Victory," Hawley; "Coronation March," Meyerbeer.

Labor Temple—"At the Lamb's High Feast," Ambrose; "The Resurrection"; "Be Comforted," Fisher.

Madison Ave. Presbyterian Church, S. Bingham, O. & C.—"I Know That My Redeemer Liveth," Handel; "As It Began to Dawn," Vincent; "Christ Our Passover," Tours.

Madison Square Presbyterian Church, H. E. Parkhurst, O. & C.—"As It Began to Dawn," Buck; "As Sleep Takes Flight," Shelley; "Calm as the Night," Gotze.

Church of the Covenant, R. L. McAll, O. & C.—"Jesus Christ is Risen To-day," Hodges; "Be Glad, Then, Ye Children of Zion," Hollins; "Let the Merry Church Bells Ring," Hodges; "Christ is

Risen," Maker; "Christ Our Passover," Hodges; "Festival March," Smart.

First Presbyterian Church, Dr. W. C. Carl, O. & C.—"The Resurrection Morn," Guilmant-Carl; "The New Life," Rogers; "The King of Glory," Aichinger; "Three Holy Women," Old French; "The World Itself Keeps Easter Day," Smith; "Now Christ the Lord is Risen," Sixteenth Century; "Easter Song," Fehrmann; "Festival Gloria Tibi," Parker; "Easter Response," Guilmant; "Christ Our Passover," Macfarlane; "I Know That My Redeemer Liveth," Handel; "What are These," Stainer; "Sanctus," Elvey; "Peace, I Leave with You," Roberts.

Fort Washington Pres. Church, G. L. Gold, O. & C.—"Hosanna," Granier; "Contemplation," Dallier; "Alleluia," Davidica; "The Resurrection," Shelley; "Hail to the Risen Lord," Gaul; "Calvary," Rodney; "Lift Up Your Voices," Calkin; "Night Sinks on the Wave," Smart.

Fourth Presbyterian Church, M. A. Liscom, O. & C.—"Hallelujah, Christ is Risen," Steane; "Christ is Risen," Field; "The World Itself Keeps Easter Day," Day-Hodges; "A Legend," Tchaikovsky; "Easter Song," Pluddemann; "The Dawn of Redemption," Gray; "Death and Life," Shelley.

Beck Memorial Pres. Church, R. M. Treadwell, O. & C.—"Hosanna," Granier; "They Have Taken Away My Lord," Stainer; "Offertoire in Ab," Reade; "Resurrection," Shelley; "Victory," Shelley; "As It Began to Dawn," Vincent; "Come See the Place," Parker; "Why Seek Ye," Hopkins.

Brick Presbyterian Church, C. Dickinson, O. & C.—"Unfold, Ye Portals," Gounod; "Christ is Risen," Fehrmann; "Easter," Dickinson; "Resurrection," Liszt; "The Soul's Rejoicing," Joseph; "Hallelujah," Handel; "The Lord is Risen," Sullivan.

Broadway Presbyterian Church, C. Roselle, O. & C.—"Prayer," Boellmann; "Christ Our Passover," Goss; "He is Risen," Schilling; "I Am He That Liveth," Adams; "As It Began to Dawn," Martin.

St. Luke's Church, C. W. Coombs, O. & C.—"Kyrie" and "Gloria Tibi," in A, Field; "Hail the Morn of Mystic Beauty," Woodman; "Sanctus," in A, Field; "Benedictus," Gounod; "Gloria in Excelsis," Clemson; "Te Deum" and "Jubilate," in G, Calkin; "As It Began to Dawn," Coombs; "Sanctus" and "Benedictus," in Eb, Eyre; Carols: "Easter Bells," "Easter Triumph," "Let the Merry Church Bells Ring," "Christ is Risen," Harker; "O Bells in the Steeple," Norris.

St. Augustine's Chapel, H. Fletcher, O. & C.—"My Hope is in the Everlasting," Stainer; "Awake, Thou That sleepest," Stainer; "Thanks Be to God," Gritton; "Agnus Dei," Gounod; "Far Be Sorrow, Tears and Sighing," Hall; "Thanks Be to God," Gritton; "They Have Taken Away My Lord," Stainer.

St. Nicholas Collegiate Church, F. Schliedier, O. & C.—"Te Deum," Whiting; "Romance," Jadassohn; "Hosanna," Granier; "The Easter Call," Bruch; "O Lord, I Will Exalt Thee," Parker; "The Crown is on the Victor's Brow," Field; "Christ is Risen," Field; "The Magdalene," Warren; "Meditation," Schliedier; "Be Comforted, Ye That Mourn," Fisher; "Hearken Unto Me, Ye That Know Righteousness," Foster.

South Reformed Church, W. T. Rutherford, O. & C.—"O Filii et Filiae," Liszt; "Christ Our Passover," Gregorian; "Kyrie," in A, Elvey; "As It Began to Dawn," Foster; "My Hope is in the Everlasting," Stainer; "Awake, Thou That sleepest," Stainer; "Jubilate Deo," Gregorian; "Awake Up, My Glory," Barnby; "As Mary Walked in the Garden Green," Smith.

Scotch Presbyterian Church, Dr. T. A. Humason, O. & C.—"As It Began to Dawn," Buck; "Easter Morning," Malling; "The Resurrection," Shelley; "God Hath Appointed a Day," Shelley; "Hosanna," Granier; "Hallelujah, the Lord Liveth," Nevin; "Easter Dawn," Woodman.

University Heights Presbyterian Church, E. Rhode, O. & C.—"Christ is Risen," Drost; "Ye Bells of Easter Day," Dressler; "The Little Flowers Came Thro' the Ground," Train-Soule; "The Lord is Risen," Sullivan; "How Calm and Beautiful the Morn," Percippe.

West End Presbyterian Church, C. B. Hawley, O. & C.—"As It Began to Dawn," Vincent; "Why Seek Ye," Warren; "Fill the Font with Roses," Warren; "He is Not Here," "Now Behold," Gounod.

West-Park Presbyterian Church, A. Rose, O. & C.—"As It Began to Dawn," Foster; "Gloria in Excelsis," in F, Tours; "To Thee Be Praise for Ever," Costa; "The Strife is O'er," Mendelssohn; "Now is Christ Risen," West; "On Wings of Living Light," Matthews.

Calvary Baptist Church, Dr. A. M. Richardson, O. & C.—"Te Deum," in Eb, Buck; "As It Began to Dawn," Chaffin; "Hosanna," Granier; "Christ the Lord is Risen," Wilson; "Hallelujah," Handel; "I Know That My Redeemer Liveth," Handel.

St. Agnes' Chapel, Trinity Parish, G. E. Stubbs, O. & C.—"Come, and Let Us Return Unto the Lord," Hollins; Communion, in Eb, Eyre; "Hallelujah," Handel; "Evening," in Bb, Martin; "Now is Christ Risen," West; "Come, Ye Faithful, Raise the Anthem," Hall.

Broadway Tabernacle, W. C. Gale, O. & C.—"Christ Our Passover," Macfarlane; "I Am He That Liveth," Spicker; "For We Know," Underhill; "Sound the Loud Timbrel," Schachner; "Immortality," Shepard; "The Daughter of Jairus," Stainer; "I Know That My Redeemer Liveth," Handel; "Hallelujah Chorus," Handel.

All Soul's Church, Anthon Memorial, P. C. Edwards, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum" and "Jubilate," in Bb, Stanford; "God Hath Appointed a Day," Tours; "Sanctus" and "Benedictus," "St. Cecilia Mass," Gounod; "The Day of Resurrection," Tours; "Hallelujah," Handel; "Christ is Risen," Sullivan; "Evening," in Ab, Mann; "I Will Mention," Sullivan.

Church of the Transfiguration, J. P. Dod, O. & C.—"Christ Our Passover," Chapple; "Te Deum," Smith; "Benedictus," Hopkins; "O God of God," Le Jeune; Communion, in G, Weber; "Awake, with Holy Rapture Sing," West; "Evening," in A, Marks; "Behold, Ye Despisers," Parker; "But Thou Didst not Leave His Soul in Hell," Handel.

Church of Zion and St. Timothy, G. J. Brewer, O. & C.—"Easter Anthem," Hayes; "Te Deum," in Eb, Gregory; "Awake, Thou That sleepest," Redhead; "Christ Both Died and Rose," Naylor; Communion, in Ab, Tours.

Ascension Memorial Church, C. O'Hare, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," Rose; "Jubilate," O'Hare; "This Joyful Eastertide," Old Dutch; Communion, in Eb, O'Hare; "As It Began to Dawn," Martin; "Credo," No. 2, Haydn; "Magnificat and Nunc Dimittis," Macfarlane; "They Have Taken Away My Lord," Stainer.

Church of the Beloved Disciple, G. R. Bangs, O. & C.—Communion, in C, King Hall; "As It Began to Dawn," Vincent; "Evening," in Bb, Stanford; "Christ is Risen," Steane.

Calvary Episcopal Church, John Bland, Choir-master.—Communion, in F, Tours; "They Have Taken Away My Lord," Clough-Leigher; "Christ Our Passover," Macfarlane; "Te Deum," in Eb, Willan; Communion, in A, Martin; "Behold, Ye Despisers," Parker; "Hallelujah Chorus" ("Mount of Olives"), Beethoven; "Magnificat," in Eb, Parker; "When the Sabbath was Past," Foster; "Hallelujah Chorus," Handel.

Christ Church, C. R. Gale, O. & C.—"Easter Anthem," Macfarlane; "Jubilate," Goss; "Now Christ the Lord," Seventeenth Century; Communion, in Bb, Stanford; "When the Sabbath Was Past," Foster; "Nunc Dimittis," Barnby.

Church of the Epiphany, S. D. Chapin, O. & C.—"Christ Our Passover," Parker; "Gloria," Woodward; "Te Deum," in G, Calkin; "Jubilato Deo," in Bb, Green; "Kyrie," in G, Chapin; "Gloria Tibi," Gounod; "Come See the Place," Parker; "Sanctus," in F, Tuckerman; "Nunc Dimittis," Gregorian.

Church of the Heavenly Rest, Dr. J. C. Marks, O. & C.—"Te Deum," in A, Fairclough; "Jubilato," in D, Field; "The Dawn of Easter," Marks; "As It Began to Dawn," Marks; Communion, in Eb, Cruickshank; "Evening," in Bb, Marks; "Victory Divine," Marks.

Church of the Holy Apostles, W. S. Wardell, Jr., O. & C.—"Awake, Thou That sleepest," Stainer; Communion, in Eb, Eyre; "God Hath Appointed a Day," Tours; "We Do Adore Thee," Dubois; "Evening," Bb, Stanford; "Easter Song," Reinwald; "Awake, Thou That sleepest," Stainer.

Church of the Holy Communion, S. Wheeler, O. & C.—"They Have Taken Away My Lord," Stainer; "Unto the Paschal Victim," West; "Sanctus," in Bb, Stanford; "Gloria in Excelsis," Old Chant; "Blessed Be the God and Father," Wesley; "The Night is Departing," Mendelssohn.

Holy Trinity Church, L. J. Munson, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," in F, Lemare; "Jubilato," in G, Duncan; Communion, in B, Tours; "Come, See the Place," Parker; "Hallelujah," Handel; "Come at Times," Oakeley; "The Resurrection," Shelley.

Church of the Holy Trinity, F. E. Ward, O. & C.—"Te Deum," in Bb, King Hall; "Come See the Place Where Jesus Lay," Parker; Communion, in Eb, Cruickshank; "Magnificat," in Bb, King Hall; "Alleluia, the Lord Liveth," Hall.

St. Paul's Episcopal Church, A. D. Herbert, D.—"Kyrie," in F, Stainer; "Gloria Tibi," in F, Tours; "Sing to God," Sears; "Sanctus," Stainer; "Sevenfold Amen," Stainer; "Evening," in F, Heath; "The Lord Hath Triumphed," Lorenz.

St. Paul's Chapel, Trinity Parish, E. Jaques, O. & C.—"Sur un Theme Breton," Ropartz; "Christ Our Passover," Macfarlane; "Kyrie," in C, Stanford; "Gloria Patri," third tone, Gregorian; "Break Forth into Joy," Barnby; "Sursum Corda," Cantus Solemnis; "Sanctus," in G, Stanford; "Nunc Dimittis," in C, Bridge.

St. Peter's Church, G. H. Day, O. & C.—"Alleluia," Day; "They Have Taken Away My Lord," Stainer; "Kyrie" and "Credo," in Ab, Eyre; "As It Began to Dawn," Vincent; "Sanctus," in F, Gounod; "Agnus Dei" and "Gloria," in C, Tours.

All Angels' Church, Harry Woodstock, O. & C.—Communion, Parker-Gounod; "A Joyous Easter Song," Reimann; "He is Risen," Manney.

Church of the Incarnation, Beecher Aldrich, O. & C.—"Te Deum," in E, Parker; "As It Began to Dawn," Martin; "Sanctus," in Eb, Eyre.

Chapel of the Intercession, F. T. Harrat, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," in E, Parker; "Jubilato," Gregorian; "Kyrie," "Gloria Tibi," "Gratias Tibi," Harrat; "God Hath Appointed a Day," Tours; "Sursum Corda" and "Sanctus," Harrat; "As It Began To Dawn," Coombs.

St. Andrews Episcopal Church, W. A. Goldsworthy, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," in F, Lemare; "Jubilato," in C, Mozart; "Messe Solennelle," Gounod; "Hallelujah Chorus," Handel.

Church of St. Edward the Martyr, Miles I'A. Martin, O. & C.—"Mass," in Bb, No. 7, Mozart; "Hallelujah Chorus," Handel; "Nunc Dimittis," Gregorian; "Magnificat" and "Nunc Dimittis," in D, Gale; "Now is Christ Risen," West.

St. George's Church, Charles L. Safford, O. & C.—"Gloria Tibi," Chester; "Sanctus," in F, Wesley; "Gloria Tibi," Chester; "Light's Glittering Morn," West; "Sanctus," in F, Wesley.

St. Ignatius Church, Chas. Baier, O. & C.—

"Kyrie," in C, Cremer; "Creed," in C, Martin; Communion, Redhead.

St. James' Church, G. D. Richards, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," in F, Morley; "Jubilato," in Bb, King Hall; "To the Paschal Victim," Stewart.

St. Matthew's Church, M. C. Rumsey, O. & C.—"Te Deum," in C, Lutkin; "Shout, Ye High Heavens," Chadwick; Communion ("St. Cecilia Mass"), Gounod; "Service," in Ab, Mann; "O Joyous Easter Song," Seventeenth Century; "But Thou Didst not Leave," "Hallelujah Chorus," Handel.

St. Michael's Church, Wm. Neidlinger, O. & C.—"Jesus Christ is Risen To-day," Morgan; "Sanctus" and "Agnus Dei," in A, Elvey; "The Spacious Firmament on High," Haydn; "Gloria Tibi" and "Gratias," Neidlinger; "Christ is Risen," Field; "Sanctus," Neidlinger; "Sevenfold Amen," Stainer; "They Have Taken Away My Lord," Stainer; "Kyrie," "Gloria Tibi," "Gratias," in A, Elvey; "Hallelujah," Beethoven; "Sanctus" and "Agnus Dei," Gounod; "Nunc Dimittis," Chant; "Evening," Gounod; "Hallelujah," Beethoven.

Church of St. Mary the Virgin, W. S. Fleming, O. & C.—Mass No. 3, "The Imperial," Haydn; *Resurrexit* (Christus), Liszt; "Vespers," in Bb, Martin; "Victimæ Paschale," West; "Festival Te Deum," in A, Martin.

Marble Collegiate Church, R. T. Percy, O. & C.—"This Joyful Eastertide," Wood; "Christ Our Passover," Parker; "Ye Bells of Easter Day," "Morn's Roseate Hues," Chadwick; "Hosanna," Granier; "O Come, Let Us Sing," Foster; "Glory to the Trinity," Russian Liturgy; "The Day is Gently Sinking," Day; "Easter Dawn," Andrews; "The Soul's Rejoicing," Andrews; "A Message of Easter," Ward-Stephens; "As It Began to Dawn," Foster.

Thirty-fourth Street Reformed Church, J. Joiner, O. & C.—"At the Lamb's High Feast," Ambrose; "Alleluia," Clough-Leighter; "Hosanna," Granier; "Awake, Thou That sleepest," Manney; "The Woman at the Tomb," Warner; "The Glory of the Resurrection," Spross.

Union Reformed Church, Highbridge, Mrs. C. F. Walker, O. & C.—"As It Began to Dawn," Buck; "The Magdalene," Warren; "Hallelujah Chorus," Handel; "Life Everlasting," Matthews; "Come, See the Place," Bartlett.

West End Collegiate Church, H. H. Dunklee, O. & C.—"Awake, Thou That sleepest," Manney; "Now, Late on the Sabbath," Coleridge-Taylor; "Message of Easter," Stephens; "I Will Praise Thee," Chaffin; "O King Immortal," Brackett.

BROOKLYN

Grace Church, Brooklyn Heights, Frank Wright, O. & C.—"Pascha Nostrum," Parker; "Te Deum," in Bb, Stanford; "Behold, the Angel," Tours; Communion, Gounod.

St. Mary's P. E. Church, N. Lindsay Norden, O. & C., J. V. Macdonough, assistant.—"Christ Our Passover," Gregorian; "Te Deum," Fisher; "Benedictus," Gregorian; "Easter Verses," Smolensky; "We Praise Thee," Kastalsky; "Gloria in Excelsis," Gregorian; "Nunc Dimittis," Gregorian.

Church of the Messiah, George A. Wilson, O. & C.—Service in F, Smart; "Now, Late on the Sabbath Day," Coleridge-Taylor; "Now Christ the Lord is Risen," in Eb, Barnby; "God Hath Appointed," Tours.

Church of St. Mark, Alfred R. Boyce, O. & C.—Communion, in G, Gilbert; "Light's Glittering Morn," Parker; "Christ Our Passover," Parker; "Te Deum," in F, Coleridge-Taylor; "Jubilato," in F, Coleridge-Taylor; "Hallelujah Chorus" ("Messiah"), Handel; "Kyrie," "Credo," in E, Parker; "Behold, Ye Despisers," Parker; "Sanctus," in F, Gounod; "Gloria in Excelsis," in E, Parker.

St. Bartholomew's Church, Bauman Lowe, O. & C.—Communion, in Eb, Eyre; "Awake Up, My

Glory," Barnby; "Te Deum" and "Jubilate," Jordan; Communion, in G, Moir; "As It Began to Dawn," Martin; "Evening," in Bb, Martin; "Awake, Thou," Stainer.

First Reformed Church, W. R. Hedden, O. & C.—"Christ is Risen," Thorne; "From Thy Love as a Father," Gounod; "Come See the Place," Parker; "Immortality," Shepperd; "Resurrection," Holden; "Light's Glittering Morn," Parker; "Awake, Thou That sleepest," Manney; "Song of Life," Case; "Easter Song," Shelley; "Hosanna," Granier.

Flatbush Reformed Church, W. G. Hammond, O. & C.—"Festival Te Deum," in Eb, Buck; "Awake, Thou That sleepest," Manney; "The Magdalene," Warren; "The Resurrection," Shelley; "Lift Up, Lift Up Your Voices," Berwald; "Why Seek Ye the Living," Hammond; "Messiah Victorious," Hammond.

Church of the Nativity, E. C. S. Graham, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," Stanford; "Jubilate," Jordan; "Kyrie," Mendelssohn; "They Have Taken Away My Lord," Stainer; "Sanctus" and "Benedictus," Cruickshank.

Church of the Messiah, G. A. Wilson, O. & C.—"Now Christ the Lord is Risen," Sixteenth Century; "Now Late on the Sabbath Day," Coleridge-Taylor; "Evening," in Eb, Barnby; "God Hath Appointed a Day," Tours.

Grace Presbyterian Church, C. H. De Maris, Jr., O. & C.—"Lo, the Tomb is Empty," Broome; "Welcome, Happy Morning," Clough-Leigher; "King All Glorious," Stainer; "Victory Divine," Marks; "In Summer," Stebbins.

St. Paul's Church, C. S. Yerbury, O. & C.—"Mass," in Bb, Eyre; "As It Began to Dawn," Foster; "Evening," in Bb, Stanford; "As It Began to Dawn," Foster.

Bedford Presbyterian Church, H. J. Braham, O. & C.—"God Hath Appointed a Day," Tours; "Victory," Shelley; "As It Began to Dawn," Vincent; "The Resurrection," Manney; "He is Risen," Schilling.

Bethany Presbyterian Church, T. H. Knight, O. & C.—"Hosannah," Granier; "Open to Me the Gates," Adlam; "Awake, Thou That sleepest," Maker.

Memorial Presbyterian Church, S. L. Elmer, O. & C.—"To the Paschal Victim," Stewart; "Jesus on the Cross Hath Died," Broome; "List, the Cherubic Host," Gaul; "From Thy Love as a Father," Gounod; "Christ Our Passover," Macfarlane; "Come, See the Place," Parker; "Angels, Roll the Rock Away," Hawley.

Lafayette Ave. Presbyterian Church, J. H. Brewer, O. & C.—"Easter Song," Pludemann; "Shout, Ye High Heavens," Chadwick; "The Resurrection," Shelley; "Hosanna," Granier; "King All Glorious," Barnby; "To the Paschal Victim," Stewart; "The Legend," Tchaikovsky; "Priere" (organ and harp), Hasselman; "The Resurrection According to St. John," Bach.

St. Ann's Church, R. K. Biggs, O. & C.—"Christ Our Passover," Crotch; "Festival Te Deum," in Eb, Buck; "Jubilate," in G, Calkin; "Kyrie," in Eb, Mendelssohn; "Gloria Tibi," in D, Biggs; "Awake Up, My Glory," Haynes; "Sanctus," in E, Gemidge; "Death and Life," Shelley.

St. Luke's Episcopal Church, H. B. Day, O. & C.—"Christ Our Passover"; Communion, in Eb, Garrett; "Behold, I Am Yet Alive," King; "Magnificat" and "Nunc Dimittis," Anglican; "Now on the First Day of the Week," Vincent.

St. John's P. E. Church, C. Mason, O. & C.—"Te Deum," in Eb, Buck; Communion, in Eb, Eyre; "Awake, Awake," West.

NEW YORK STATE

Grace P. E. Church, Nyack, N. Y., Henry P. Noll, O. & C.—"Te Deum," Bb, Stanford; "Jubilate Deo," Bb, Stanford; "Kyrie," in D, Haydn; "They Have Taken Away My Lord," Stainer; "Hallelujah

Chorus," Handel; Communion, in F, Tours; "Gloria," in A, Spohr; "Magnificat," in A, Stainer; "As Pants the Hart" ("Crucifixion"), Spohr; "As It Began to Dawn," Vincent.

St. George's Church, Flushing, N. Y., Charles W. Pickells, O. & C.—"Te Deum and Jubilate," in Eb, Garrett; "Hallelujah Chorus," Handel; Communion, in G, Calkin; "Evening," in C, Williams; "Now Is Christ Risen," West.

Christ Church, New Brighton, S. I., Jack Mundy, O. & C.—"The Strife is O'er," Steane; "Kyrie," in G, Gounod; "Hallelujah Chorus" ("Messiah"), Handel; "Sanctus" ("St. Cecilia Mass"), Gounod; "Agnus Dei," in D, Gounod; "Evening," in D, Marks; "I Am the Resurrection," Demarest; "Hosanna," Granier.

Church of the Resurrection, Richmond Hill, L. I., James A. Jeffs, O. & C.—"Christ Our Passover," Chapple; "Te Deum," Barrington; "Benedictus," Arnold; "They Have Taken Away My Lord," Stainer; "He is Risen," Roberts; Communion, Love-day; "Nunc Dimittis," Edwards; "Evening," West; "Who Shall Roll Away the Stone," Torrance.

St. John's P. E. Church, Clifton, S. I., Kendrick Le Jeune, C., Miss Dorothy Francis, O.—"O, the Golden Glowing Morning," Le Jeune; "Te Deum," in Eb, Toyer; "Jubilate," in Bb, Nevin; "As It Began to Dawn," "Fear Not," "The Lord is Risen," J. C. Marks.

St. John's Methodist Episcopal Church, New Rochelle, N. Y., Dr. C. D. Underhill, O. & C.—"God Hath Appointed a Day," Tours; "Christ the Lord Hath Risen To-day," Buck; "Awake! Thou That sleepest," Underhill; "The Resurrection," Bullard; "Come See the Place Where Jesus Lay," Parker.

St. Peter's Episcopal Church, Auburn, N. Y., E. E. Scovill, O. & C.—"Te Deum," and "Evening," in E, Parker; Communion, in Eb, Eyre; "As It Began to Dawn," Foster; "Now is Christ Risen," West.

St. Andrew's Memorial Church, Yonkers, R. E. H. Terry, O. & C.—Communion, in Eb, Tours; "The Lord Omnipotent Reigneth," Adams; "Christ Our Passover," Tours; "Te Deum," in C, Dressler; "Benedictus," in F, Carroll; "Hallelujah Chorus," Handel; "Kyrie Eleison," in E minor, Terry; "The Trumpet Shall Sound," Handel; Communion, in G, Terry; "Evening," in Eb, West; "I Know That My Redeemer Liveth," Handel; "Hallelujah Chorus," Beethoven.

St. Paul's Church, Buffalo, Angelo M. Read, O. & C.—"Upon the First Day of the Week," Foster; "Christ is Risen"; "On Wings of Living Light," Matthews; "Hallelujah Chorus," Handel; "Christ the Lord is Risen," Havens; "Consider and Hear Me," Wosler; "Search Me, O Lord," Neidlinger.

Grace Church, Utica, De Witt C. Garretson, O. & C.—Communion, in G, Fischer; "As It Began to Dawn," Garretson; "Christ Our Passover," Savage; "Te Deum," in C, James; "Benedictus," Anglican; Communion, in Ab, Learned; "They Have Taken Away My Lord," Stainer; "Hallelujah Chorus" ("Messiah"), Handel; "Christ the Lord is Risen Again," Mozart.

St. George's Church, Newburgh, R. L. Scott, O. & C.—"Te Deum," in A, Ross; Communion, in Eb, Eyre; "Sanctus" ("Messe Solennelle"), Gounod; "Awake Up, My Glory," Barnby; "Be Glad, Then, Ye Children of Zion," Hollins.

St. Ann's Church, Amsterdam, Russell Carter, O. & C.—"Now is Christ Risen," West; "Kyrie and Gloria Tibi," Carter; "Credo," in F, Stainer; "As It Began to Dawn," Foster; "Sursum Corda," "Sanctus" and "Agnus Dei," Carter; "Gloria in Excelsis," Old Chant.

Trinity P. E. Church, Mt. Vernon, Carl Borgwald, O. & C.—"Spring Song," Hollins; "Christ Our Passover," Macfarlane; "Te Deum," Bb, Stanford; "Jubilate," Eb, Buck; Communion, in Eb, Eyre; "Awake, Thou That sleepest," Stainer; "Saviour of Men," Gounod; "Evening," in D, Marks; "Awake Up, My Glory," Barnby; "Hallelujah Chorus," Handel.

St. John's Church, Yonkers, N. Y., G. O. Bowen, O. & C.—"Christ Our Passover," Parker; "Te Deum," in Eb, Parker; "Jubilate Deo," Parker; Communion, in E, Eyre; "Now, Late on the Sabbath Day," Coleridge-Taylor; "Magnificat," in Bb, Bartlett; "O Saviour of the World," Moore; "Resurrection and Ascension," from "Redemption," Gounod.

St. John's Church, Far Rockaway, N. Y., Wm. H. Tuckley, O. & C.—"Christ Our Passover," Cramer; "Te Deum," in Bb, West; "Jubilate," in Bb, Nevin; Communion, in Bb, Stanford; "As It Began to Dawn," Martin.

NEW JERSEY

Church of the Redeemer, Morristown, N. J., Kate Elizabeth Fox, O. & C.—"Te Deum," in Bb, Stanford; "Hallelujah" ("Messiah"), Handel; Communion, in Eb, Eyre; "Evening," in Bb, Stanford; "Light's Glittering Morn," West; Easter carols.

Trinity Church, Hoboken, C. B. Clark, O. & C.—"Christ Our Passover," Schilling; "Te Deum," in Eb, Gadsby; Communion, in Eb, Cruickshank; "Why Seek Ye," Warren; "Evening," in A, Stainer; "O God, When Thou Appearest," Mozart; "The Strife is O'er," Steane.

Trinity Church, Newark, A. L. Faux, O. & C.—"Te Deum," in Bb, Stanford; "Sanctus," in F, Gounod; "Gloria in Excelsis," in D, Stainer; "They Have Taken Away My Lord," Stainer; "Awake Up, My Glory," Barnby; "Evening," in Eb, West; "A Joyful Easter Song," arr. Dickinson; "Christ is Risen," Thorne.

Christ Church, New Brunswick, George W. Wilmot, O. & C.—Communion, in Bb, Stanford; "Te Deum," in G, Calkin; "Jubilate," in G, Calkin; "Awake Up, My Glory," Barnby; "Evening," in C, Selby; "Christ is Risen," Roberts; "Awake Up, My Glory," Barnby.

St. Mary's Church, Burlington, Clarence Wells, O. & C.—"Mass," in C, Gounod; "Creed" and "Gloria," in E, Parker; "Kyrie," "Sanctus" and "Agnus Dei" ("St. Cecilia"), Gounod; "As It Began to Dawn," Vincent; "The Strife is O'er," Steane; "Evening," Williams.

St. James' Church, Atlantic City, J. H. Earnshaw, O. & C.—"Christ Our Passover," Tours; "Te Deum," Sullivan; "Jubilate," Sullivan; "Awake, Thou That Sleepest," Stainer; "Gloria Tibi," Earnshaw; "My Hope is in the Everlasting," Stainer; "Sanctus," Earnshaw; "Gloria in Excelsis," Earnshaw; "Evening," Earnshaw; "God Hath Appointed a Day," Tours; "When the Sabbath was Past," Foster; "Lord, Keep Us Safe This Night," Steane.

St. Mary's P. E. Church, Jersey City, W. E. Hicks, C. Wallace Price, O.—Communion, in F, Schwartz; "Behold, Ye Despisers," Parker.

First Congregational Church, Jersey City, W. E. Hicks, C. Emma H. Clarke, O.—"This is the Day," Cook; "Awake, Thou That Sleepest," Maker; "I Know That My Redeemer Liveth," from the "Messiah."

Westminster Church, Elizabeth, T. Wilson, O. & C.—The Cantata "The Paschal Victory," by Matthews.

St. Peter's Church, Morristown, J. Sebastian Matthews, O. & C.—Communion, in Eb, Foster; "Behold, Ye Despisers," Parker; "The Paschal Victory," Matthews.

First Presbyterian Church, Morristown, W. Ralph Cox, O. & C.—"As It Began to Dawn," Vincent; "Peace Be Unto You," Bartlett; "Oh! That Glorious Easter Morning," De Reef; "Awake, Thou That Sleepest," Redhead; "Awake, Awake, Glad Easter Morn," Schilling; "Alleluia, Christ is Risen," De Reef; "The Lord of Light and Love," Edwards; "Father in Heaven, Night is Falling," Bartlett.

St. James' Episcopal Church, Newark, Sidney A. Baldwin, O. & C.—"Te Deum," Parker; "Jubilate," Tours; "Kyrie," Baldwin; "As It Began to Dawn," Chaffin; "Sanctus," Baldwin; "Evening," in D,

Marks; "My Father, for Another Night," Dalton; "I Know That My Redeemer Liveth," Handel.

Park Presbyterian Church, Newark, Howard W. Cann, O.—"Christ is Risen, Hallelujah," Schnecker; "I Know That My Redeemer Liveth" ("Messiah"), Handel; "Awake, Thou That Sleepest," Jackson; "The Resurrection," Bullard; "Christ is Risen from the Dead," Johnston; "Christ is Risen," Schnecker; "The Resurrection," Shelley; "King All Glorious," Barnby; "Hosanna," Granier; "Hallelujah" ("Messiah"), Handel.

Central Presbyterian Church, Montclair, Miss L. P. Ward, O. & C.—"Ye Happy Bells of Easter Day"; "I Shall Not Die, but Live," Parker; "Hail, Easter Morn," Marzo; "Christ Both Died and Rose," Naylor; "A Rhyme, a Rhyme for Easter-time"; "Who Shall Roll Us Away the Stone," Torrance; "The Whole Wide World Rejoices," Conant; "Why Seek Ye the Living," Hopkins.

Trinity Episcopal Church, Trenton, Sydney H. Bourne, O. & C.—Communion, in Eb, Eyre; "Christ Our Passover," Tours; "Why Seek Ye," Hollins; "As It Began to Dawn," Martin; "All Hail, Dear Conqueror," Adams; "I Know That My Redeemer Liveth," Handel; "Hallelujah Chorus," Handel; "Sevenfold Amen," Stainer; "I Will Lay Me Down," Brown; "On Wings of Living Light," Matthews.

VARIOUS

Trinity Episcopal Church, Redlands, Cal., Roy R. Shrewsbury, O. & C.—"Christ Our Passover," Hall; "Gloria Tibi," Tallis; "Te Deum," in Bb, Alcock; "Gloria," Buzzi-Peccia; "The Lord is My Strength," Coleridge-Taylor; "For Our Offences," Mendelssohn.

St. John's Episcopal Church, Los Angeles, Cal., P. Shaul-Hallett, O. & C.—"Christ Our Passover," Tours; "All Glory to the Lamb," Spohr; "Unto the Paschal Victim," West; Communion, in Eb, Shaul-Hallett; "Te Deum," in G, Calkin.

St. Matthew's Church, Quebec, Can., G. H. Harvey, O. & C.—Communion, in G, Healy; Communion, in Eb, Reed; "Light's Glittering Morn," West.

St. Stephen's Episcopal Church, Colorado Springs, Colo., Alexander Pirie, O. & C.—"Easter Anthem," Richardson; "Te Deum," "Jubilate," in Eb, Thorne; Communion, in Bb, Stanford; "Be Glad, Then," Hollins; "Most Glorious Lord of Life," West.

St. Mark's Episcopal Church, Denver, Colo., R. Jefferson Hall, O. & C.—Communion, in Eb, Godfrey; "God Hath Appointed a Day," Tours; Communion, in F, Stainer; "As It Began to Dawn," Martin.

Christ Church, New Haven, Conn., R. A. H. Clark, O. & C.—Communion, in D, Hoyte; "Christ Our Passover," Tours; "Evening," in A, Martin; "Why Seek Ye the Living," Peel.

First Congregational Church, Willimantic, Conn., C. H. Caswell, D.—"Christ the Lord is Risen Today," Wilson; "On Wings of Living Light," Matthews; "He Will Swallow Up Death," Huhn; "Hallelujah Chorus," Handel; "Messiah Victorious," Hammond.

Church of the Good Shepherd, Hartford, Conn., C. C. Brainerd, O. & C.—"As It Began to Dawn," Foster; "All Hail! Dear Conqueror," Adams; "Hallelujah Chorus," Handel; "Te Deum," in Bb, Macfarlane; "Jubilate," in Bb, Stanford; Communion, in E and C, Eyre; "Jesus Christ is Risen To-day," Gaul.

St. John's Church, Georgetown, D. C., Percy Chase Miller, O. & C.—"Christ Our Passover," Schilling; "Te Deum," in Bb, Stanford; "Jubilate," in F, Coleridge-Taylor; "Awake Up, My Glory," Barnby; Communion, in Eb, Lloyd; "As It Began to Dawn," Martin; "Evening," in Bb, Stanford; "I Know That My Redeemer Liveth," Handel; "Why Seek Ye," Clare.

St. John's Church, Washington, D. C., H. H. Freeman, O. & C.—"Christ Our Passover," in D

major, Parker; "Te Deum," in Bb, Willan; "Jubilate Deo," in Bb, Stanford; "Now is Christ Risen," Nichol; Communion Service, in Bb, Garret; "I Am the Resurrection," Demarest; "Evening," in Eb (Festival setting), West; "Why Seek Ye the Living Among the Dead," Converse.

Washington Cathedral, Washington, D. C., Edgar Priest, O. & C.—"Te Deum," in C, Martin; "Come and Let Us Return," Hollins; Communion, in E, Baker; "As It Began to Dawn," Martin; "Evening," in Bb, Stainer; "Behold, Ye Despisers," Parker.

Ponce de Leon Avenue Baptist Church, Atlanta, Ga., W. P. Stanley, O. & C.—"Be Glad, Then, Ye Children," Hollins; "Christ Our Passover," King; "As It Began to Dawn," Vincent; "As Christ Was Raised," Wareing; "Easter Dawn," Woodman; "The Resurrection," Shelley.

First Presbyterian Church, Chicago, Ill., Philo A. Otis, O. & C.—"Easter Meditation," Carolus-Duran; "By Babylon's Wave," Gounod; "The Palm Branches," Faure; "There is a Green Hill," Gounod; "The Paschal Victor," Matthew.

St. John's P. E. Church, Keokuk, Ia., F. E. Fuller, O. & C.—Communion, in Eb, Eyre; "Now is Christ Risen," West; "Sursum Corda," in Eb, Eyre; "Sanctus," Gounod.

Woodruff Place Baptist Church, Indianapolis, Ind., A. E. Thomas, O. & C.—"Christ is Risen from the Dead," Roberts; "Easter Song," arr. by Dickinson; "This is the Day," Maunder.

St. Thomas' Church, Sioux City, Ia., A. Morgan, O. & C.—"Te Deum," in Eb, Woodward; "Jubilate," in C, Buck; Communion, in F, Stainer; "Be Glad, Then, Ye Children of Zion," Hollins; "Evening," in A, Bunnett; "Now the Day is Over," Marks.

First Presbyterian Church, Franklin, Ind., W. R. Voris, O. & C.—"Te Deum," Calkin; "On Wings of Living Light," Matthews; "In the End of the Sabbath," Lansing; "Christ the Lord is Risen," Buck; "I Know That My Redeemer Liveth," Handel; "Hail to the Risen Lord," Shepard; "Hark the Angels Sweetly Singing," Schilling.

Christ Church Cathedral, Louisville, Ky., Ernest A. Simon, O. & C.—"Messe Solennelle," Gounod; "Te Deum," in F, Smart; "Evening," in Eb, West; "Wilt Thou Shew Wonder to the Dead," Hollins; "Behold, Ye Despisers," Parker; "I Will Mention," Sullivan; "Sing Ye to the Lord," Bairstow.

St. Paul's Church, Baltimore, Md., A. R. Willard, O. & C.—"Christ Our Passover," Hodges; "Te Deum," "Jubilate," in Bb, Stanford; Communion in A and D, Stainer; "As It Began to Dawn," Martin; "Sanctus," in F (from "Messe Solennelle"), Gounod; "Nunc Dimittis," Barnby; "Evening," in Bb, Stainer; "Hallelujah" (from "Mount of Olives"), Beethoven.

St. Mark's Parish, Southborough, Mass., Denison Fish, O. & C.—Communion, in E, Elvey; "God Hath Appointed a Day," Tours; "Sixteenth Century Easter Carol," Plueddeman.

Mt. Vernon Congregational Church, Boston, Mass., K. S. Usher, O. & C.—"Light's Glittering Morn," West; "When the Sabbath Was Past," Foster; "The Magdalen," Warren; "Be Glad, Then, Ye Children of Zion," Hollins.

Second Congregational Church, Holyoke, Mass., William Churchill Hammond, O. & C.—"Now Let Us Be Exceeding Glad," arr. by Dickinson; "Open to Me the Gates of Righteousness," Foster; "Why Seek Ye the Living Among the Dead," Warren; "O King Immortal," Brackett; "The Seven Last Words of Christ," Dubois.

Mount Holyoke College, Wm. Churchill Hammond, O.—"God Hath Appointed a Day," Tours; "Come See the Place," Parker; "The Magdalen," Warren; "Spring Song," Mendelssohn.

Christ Church, St. Paul, Minn., H. R. Lucy, O. & C.—"Christ Our Passover," Beethoven; "Te Deum," in G, West; "The Strife is O'er," Palestrina; "Kyries," Tours; "Gradual," Hodges; "Come, Ye Faithful," Sullivan; "Break Forth into Joy,"

Barnby; "Agnus Dei," Tours; "The Day of Resurrection," Martin; "Evening," in D, Field; "Come See the Place Where Jesus Lay," Parker; "Hark, Ten Thousand Voices," Dykes; "Break Forth into Joy," Barnby.

Grace Church, Ishpeming, Mich., C. J. Shaddick, O. & C.—"As It Began to Dawn," Foster; Communion Service, Haynes; "Sing Ye to the Lord," Harris; "Evening," Tours; "Be Glad, Then, O Ye Children of Zion," Hollins.

St. Peter's Episcopal Church, St. Louis, Mo., C. Galloway, O. & C.—"Christ Our Passover," Macfarlane; "Te Deum," Coleridge-Taylor; "Benedictus," Foote; "Very Early in the Morning," Stevenson; Communion, in C, Tours; "Evening," Coleridge-Taylor; "Hallelujah Chorus," Handel.

First Presbyterian Church, Lincoln, Neb., J. Frank Frysinger, O. & C.—"Awake Up, My Glory," Barnby; "I Am the Resurrection," Kinder; "Awake, Glad Soul," Berwald; "The Dawn of the Kingdom," Wolcott.

St. James' Episcopal Church, Wilmington, N. C., Frederick Richens, O. & C.—"Christ Our Passover," Tours; "Gloria from the Twelfth Mass," Mozart; "We Declare Unto You Glad Tidings," Maunder; "Te Deum," in A, Hadley; Communion, in Eb, Thomson.

St. Paul's Cathedral, Cincinnati, Ohio, K. O. Staps, O. & C.—"Te Deum," in C, Martin; Communion, in A and D, Stainer; "Sanctus," in F, Gounod; "Awake, Thou That sleepest," Maker; "As It Began to Dawn," Vincent.

Euclid Avenue Christian Church, Cleveland, Ohio, F. B. Stiven, O. & D.—"I am the Resurrection," Kinder; "The Easter Dawn," Andrews; Cantata, "The Paschal Victor," Matthews.

Calvary Presbyterian Church, Cleveland, Ohio, W. K. Breckenridge, O. & D.—"Light's Glittering Morn," West; "God Hath Appointed a Day," Tours; "Come See the Place," Bartlett; Part II, "The Redemption," Gounod.

Second Congregational Church, Oberlin, Ohio, A. S. Kimball, O. & C.—"Forever Worthy is the Lamb," "This is the Day," Lemare; "Easter Flower," Field; "Resurrection Day," Rheinberger.

First Congregational Church, Oberlin, Ohio, F. J. Lehmann, D.—Cantata, "The Resurrection," Hue.

St. Paul's Church, Akron, Ohio, Sydney Webber, O. & C.—Communion, in Eb, Eyre; "Sanctus" ("St. Cecilia"), Gounod; "Christ the Lord is Risen Today," Wilson; "As It Began to Dawn," Vincent; "Evening," in Bb, Martin; "They Have Taken Away," Stainer.

Christ P. E. Church, Media, Pa., B. P. Ulmer, O. & C.—"Te Deum," in Eb, Woodward; "Awake, Thou That sleepest," Maker; "Mass," in C, Tours; "Magnificat and Nunc Dimittis," in D, Field.

First Methodist Episcopal Church, Warren, Pa., Mrs. Geo. F. Yates, O. & C.—"He is Risen," Schilling; "Festival Te Deum," in Eb, Buck; "I Know That My Redeemer Liveth" ("Messiah"), Handel; "Jesus Christ is Risen To-day," Bodine; "Hosanna," Granier; "The Risen King," Schneckner.

Trinity Church, Pittsburgh, Pa., Stuart Maclean, O. & C.—"Te Deum" and "Jubilate," in Bb, Stanford; "Achieved is the Glorious Work," Haydn; Communion, Merbecke; "Light of the World," Elgar.

Trinity Lutheran Church, Reading, Pa., H. S. Schweitzer, O. & C.—"Te Deum," in Bb, Stanford; "As It Began to Dawn," Foster; "Song of Triumph," Pearce; "I Know That My Redeemer Liveth" ("Messiah"), Handel; "Behold, Ye Despisers," Parker.

First Baptist Church, Philadelphia, Pa., Frederick Maxson, O. & C.—"Awake Up, My Glory," Barnby; "The Trumpet Shall Sound," Handel; "Lo, the Tomb is Empty Found," Broome; "The World Itself Keeps Easter," Hodges; "Sweetly the Birds are Singing," Goodrich; "Blessing, Honor, Glory and Power," Maxson; "I Know That My Redeemer

Liveth," Handel; "I Will Mention the Loving Kindnesses of the Lord," Sullivan.

Church of the Holy Trinity, Philadelphia, Pa., Ralph Kinder, O. & C.—"Te Deum," in Bb, Stanford; "Jubilate," in Bb, Stanford; "I Am the Resurrection," Kinder; "Sanctus," in C, Kinder; "Magnificat," in Bb, Stanford; "Nunc Dimittis," in Bb, Stanford; "In the End of the Sabbath," Steane.

St. James' Church, Lancaster, Pa., G. B. Rodgers, O. & C.—Communion, in A, Westbury; "Te Deum Laudamus," in Bb, Stanford; "Jubilate Deo," Buck; "Christ Hath Won the Victory," Hawley; Easter carols.

St. Stephen's P. E. Church, Harrisburg, Pa., A. C. Kuschwa, O. & C.—"Christ Our Passover," Schilling; "Te Deum," in Bb, Stanford; Communion, in Eb, Eyre; "Lift Up Your Voices Now," Berwald; "Evening," in A, Harker; "Jesus Christ is Risen To-day," Gaul.

St. Stephen's Church, Providence, R. I., E. E. Wilde, O. & C.—"Sixth Mass," Haydn; "Awake, Thou That sleepest," Stainer; "I Know That My Redeemer Liveth," Handel; "Evening," in Bb, Stanford; "Worthy is the Lamb," Handel; "Te Deum," in D, King.

Christ Church, Norfolk, Va., J. J. Miller, O. & C.—"Te Deum," and "Jubilate," in D, King; "Hallelujah Chorus," Handel; "Come See the Place," Parker; Communion, in E, West; "Evening," in Bb, Martin.

Our Lady of Lourdes Cathedral, Spokane, Wash., J. D. Brodeur, O. & C.—"Kyrie," from "Mass" in A, Schmid; "Messe Solennelle," Fauchey; "Christus Resurrexit," Melvil; "Sanctus," from "Mass" in C, Krawtuschke; "Tantum Ergo," Riga.

St. John's Lutheran Church, Parkersburg, W. Va., Seva Wise, O.—"As It Began to Dawn," Foster; "Christ is Risen," Turner; "Break Forth into Joy," Barnby.

Trinity Church, Columbia, S. C., Paul de Launay, O. & C.—"Christ Our Passover," Tours; "Te Deum," in Bb, Parker; "Jubilate," in F, Tours; "Hallelujah Chorus," Handel; "Awake, with Holy Rapture Sing," West.

Westminster Church, Elizabeth, N. J., T. Wilson, O. & C.—"When the Sabbath Was Past," Bartlett; "Most Glorious Lord of Life," West; "I Am the Resurrection and the Life," Demarest; "Look, Ye Saints," Reed; "The Paschal Victor," Matthews.

St. Luke's, Montclair, N. J., W. S. Young, O. & C.—"Te Deum" and "Jubilate," in C, Jordan; Communion, in F, Andrews; "Unto the Paschal Victim," West.

First Congregational Church, Oak Park, Ill., Carl D. Kinsey, O. & C.—"Break Forth into Joy," Barnby; "Death is Swallowed Up in Victory," Hollins; "In the Breaking of the Day," Barri; "Tis Easter Day," and "At Easter Time," Wooler; "Easter Bells," Harker; "Chime Softly, Bells of Easter," Shepherd; "On Wings of Living Light," Hammond; "Ring Out, Glad Bells of Easter-tide," Bartlett.

First Presbyterian Church, Chicago, Ill., F. S. Moore, O. & C.—"By Babylon's Wave," Gounod; "The Palm Branches," Faure; "There is a Green Hill," Gounod; "The Paschal Victor," Matthews.

First Congregational Church, Boston, Mass., F. O. Nash, O. & C.—"O, the Golden Glowing Morning," Le Jeune; "As It Began to Dawn," Hammond; "Easter Song," Fehrmann.

St. Mark's Church, Minneapolis, Minn., S. R. Avery, O. & C.—Communion, in D, Woodward; "Sanctus" ("Messe Solennelle"), Gounod; "Pascha Nostrum" ("Christ Our Passover"), Macfarlane; "Te Deum," in Eb, Buck; "Jubilate," in E, Parker; Communion in D, Woodward; "It is Fulfilled," Nagler; "Hallelujah" ("Messiah"), Handel; "Sanctus" ("Messe Solennelle"), Gounod; "Come See the Place," Avery; "Morn's Roseate Hues," Chadwick; "Now is Christ Risen," West.

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Reviews of New Music

A PAGEANT OF HUMAN LIFE. Granville Bantock.

London: Novello & Co. New York: The H. W. Gray Co.

Sir Thomas More's quaint and beautiful poem seems to have found a congenial musical spirit in this work of Granville Bantock, which is named a choral suite for male, female and children's voices. The pageant is divided into eight parts: Childhood, Manhood, Cupid, Age, Death, Lady Fame, Time, and Lady Eternity. The choral forces required are two treble parts (children's voices), two soprano, two contralto, two tenor and two bass. There is no accompaniment. The varying themes of the poem, whether the child's desire for a life of play, the man's delight in hunting, or the description of old age, are set to music of a high order. The composer has treated his subject in a most sympathetic way; his music is essentially that of the heart, simple and unaffected, and for this reason it excites feeling and holds the attention. All his effects are produced by unpretending and natural means, the music always following the words with distinctive touch. A performance of the work will be awaited with keen anticipation.

LOVE TRIUMPHANT. P. Marinus Paulsen.

London: Novello & Co. New York: The H. W. Gray Co.

A Lenten cantata in three scenes, for seven solo voices (soprano, two tenors, three baritones, and bass), female chorus, male chorus, mixed chorus and orchestra. The text, principally from the Scriptures, with a few verses by modern poets, tells the story of the crucifixion in a concise and satisfactory manner. The time of performance is about forty-five minutes. The cantata is divided into three scenes. The first, "Christ in the Garden," depicts midnight, and Jesus praying, which is followed by the denial and remorse of Peter. This section is accompanied by music of expressive and dramatic kind; especially good is a bass solo, "The Remorse of Peter," which contains some excellent writing for soloist and orchestra. Scene two tells of Christ before Pilate, the Meditations of Pilate, and the Judgment. Here the composer shows appreciation of the text. The delivery to Pilate, the accusation, and shouts of the rabble, followed by the cry, "Crucify Him!" and the admonition of Pilate, "Hold your peace! I find no fault in Him," are all treated in a graphic manner, and show considerable command of the subject. The bass solo of Pilate, too, is a number containing many good points. Scene three is in two parts, "The Crucifixion and the Resurrection," the former being described by an eight-part chorus, a male voice chorus and a short four-part chorus, and the latter by a chorus of women's voices, an eight-part chorus, and solo for a herald angel (soprano). Mr. Paulsen's work is to be recommended to choirs who have adequate forces to sing it properly. The chief difficulties in the path of a successful performance of the cantata will be a sufficient number of soloists, a large chorus and an orchestra, none of which are available in the average church.

CHANSON MATINALE.**CHANSON DU SOIR.**

René L. Becker.

New York: J. Fischer & Bro.

Two original organ pieces. The first, an oboe solo, of pastorate character, simple in design and effective, with a middle section, *un poco piu mosso*, for the Celeste. Chanson du Soir is also a melody for the solo stops, in popular vein, followed by a *meno mosso* with transitions of key. The melody is afterward repeated with "angelic" accompaniment.

THE FIDDLER OF DOONEY.
KATIE'S ANSWER.

Mark Andrews.

London: Novello & Co. New York: The H. W. Gray Co.

The "Fiddler" opens with a vigorous imitation of violin tuning, and the voice (baritone) tells the story of how Peter, at the end of time, will admit the merry first, for the good are always merry, and the merry love the fiddle, ergo, the fiddler will be first through the gate, all of which Mr. Andrews tells admirably in song, and accompanies deliciously on the piano. "Katie's Answer" is a sprightly song of a maid with "dimples so swate, and ankles so nate," which rollicks its tuneful way from the beginning to the end of a pretty love story.

THE SONG OF THE GRAIL SEEKERS.
Mabel Wood Hill.

London: Novello & Co. New York: The H. W. Gray Co.

A well-written trifle for male quartet. It tells of the quest of the grail, the story of which the composer has happily depicted in her music. The final bars form a capital climax. It is dedicated to the Mendelssohn Club of New York.

KEEP ME, LORD; THE SHADOWS FALLING. J. Sebastian Matthews.

London: Novello & Co. New York: The H. W. Gray Co.

Evening hymn-anthem, for baritone solo and chorus. Mr. Matthews has found a good melody, which he has developed well. The chorus, built on the same theme, is very well done, and the way in which changes of sentiment in the words are enforced in the music is to be admired.

Suggested Service List for June, 1914

Trinity Sunday. June 7

Te Deum	} in F.....	Garrett
Benedictus		
Jubilate		
Introit, Behold, God is Great.....		Naylor
Offertory, I am Alpha.....		Roberts
Communion Service, in F.....		Garrett
Magnificat	} in F.....	Garrett
Nunc Dimittis		
Anthem, Holy, Holy, Holy.....		Spohr
Offertory, I Saw the Lord.....		Stainer

St. Barnabas. June 11

Te Deum	} in D.....	Field
Benedictus		
Jubilate—Chant		
Introit, Blessed is the Man.....		Stainer
Offertory, Rejoice with Them.....		Macfarren
Communion Service in D.....		Field
Magnificat	} in D.....	Field
Nunc Dimittis		
Anthem, They That in Much Tribulation,		Mendelssohn
Offertory, The Sun Shall Be No More..		Woodward

First Sunday after Trinity. June 14

Te Deum	} in E.....	Parker
Benedictus		
Jubilate		
Introit, O God Who Hast Prepared..		Stubbs, Baker
Offertory, Rejoice in the Lord.....		Martin
Communion Service, in E.....		Parker
Magnificat	} in E.....	Parker
Nunc Dimittis		
Anthem, O Joyful Light.....		Tours
Offertory, I Will Lift Up Mine Eyes...		D. S. Smith

Second Sunday after Trinity. June 21

Te Deum } in F.....*Sinclair*
 Benedictus }
 Jubilate—Chant
 Introit, Thine, O Lord.....*Kent*
 Offertory, Thou Shalt Remember.....*Parker*
 Communion Service, in Eb.....*A. H. Brewer*
 Magnificat } in Eb.....*A. H. Brewer*
 Nunc Dimittis }
 Anthem, The Path of the Just.....*Roberts*
 Offertory, Hail, Gladdening Light.....*Martin*

Nativity of St. John Baptist. June 24

Te Deum } in Eb.....*Boyton Smith*
 *Benedictus }
 Jubilate—Chant
 Introit, The Souls of the Righteous.....*Macfarren*
 Offertory, The Voice of One Crying.....*Garrett*
 Communion Service, in Eb.....*B. Smith*
 Magnificat } in Eb.....*B. Smith*
 Nunc Dimittis }
 Anthem, How Beautiful are the Feet.....*Handel*
 Offertory, Lovely Appear.....*Gounod*

Third Sunday after Trinity. June 28

Te Deum } in A.....*E. W. Naylor*
 Jubilate }
 Benedictus—Chant
 Introit, Lord of All Power.....*Barnby*
 Offertory, I Will Extol Thee.....*Hudson*
 Communion Service, in E.....*Stubbs Baker*
 Magnificat } in Eb.....*Stubbs Baker*
 Nunc Dimittis }
 Anthem, God That Madest.....*Fisher*
 Offertory, The Lord Will Comfort Zion.....*Hiles*

*On the Nativity of St. John the Baptist, Jubilate is sung in place of Benedictus.

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Achieved is the glorious work (2nd Chorus).....Haydn	.05	Let their celestial concerts all unite.....Handel	.06
All glory to the Lamb.....Spohr	.06	Lift up your heads.....F. Dunkley	.12
Awake up, my glory.....M. Wise	.12	Lift up your heads.....Handel and J. L. Hopkins, ea.	.05
Christ became obedient unto death.....J. F. Bridge	.05	Lift up your heads.....S. Coleridge-Taylor	.12
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Come, ye children.....Henry John King	.12	Look, ye saints.....Myles B. Foster	.12
Fling wide the gates.....J. Stainer	.05	O all ye people, clap your hands.....H. Purcell	.12
For it became Him.....Oliver King	.06	O clap your hands.....J. Stainer	.05
God is gone up.....Croft, 15; W. B. Gilbert	.08	O clap your hands.....T. T. Trimnell	.12
God, my King.....Bach	.05	O God, the King of Glory.....H. Smart	.15
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If ye then be risen.....F. Osmond Carr and J. Naylor, ea.	.12	Open to me the gates.....F. Adlam	.15
If ye then be risen (Two parts).....Myles B. Foster	.12	Rejoice in the Lord.....J. B. Calkin	.05
In My Father's house.....H. E. Button & J. M. Crament, ea.	.12	Sing unto God.....F. Bevan	.12
In that day.....George Elvey	.15	Ten thousand times ten thousand.....E. Vine Hall	.12
In that day (Open ye the gates).....F. C. Maker	.12	The earth is the Lord's.....T. T. Trimnell	.15
It shall come to pass.....B. Tours	.05	The Lord is exalted.....John E. West	.05
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Anthems for Whitsuntide

And all the people saw.....J. Stainer	.05	It shall come to pass.....G. Garrett	.25
And suddenly there came.....Henry J. Wood	.12	It shall come to pass.....B. Tours	.05
And when the day of Pentecost.....C. W. Smith	.12	Let God arise.....Greene	.25
As pants the hart.....Spohr	.05	Let God arise.....T. T. Trimnell	.15
As the hart pants.....Mendelssohn	.05	Let not your heart be troubled.....H. G. Trembath	.05
Behold, I send the promise.....J. Varley Roberts	.15	Look down, Holy Dove.....B. Luard-Selby	.12
Come, Holy Ghost.....T. Attwood	.05	O clap your hands.....J. Stainer	.05
Come, Holy Ghost.....Elvey and J. L. Hatton, ea.	.15	O give thanks.....G. Elvey	.12
Come, Holy Ghost.....C. Lee Williams and Palestrina, ea.	.08	O Holy Ghost, into our minds.....G. A. Macfarren	.05
Come, Holy Ghost.....W. Y. Webbe	.12	Oh! for a closer walk with God.....Myles B. Foster	.05
Come, Thou Holy Spirit.....J. F. Barnett	.12	O taste and see.....Goss	.05
Do not I fill heaven and earth.....Hugh Blair	.12	O taste and see.....A. H. Mann	.12
Eye hath not seen (Two-part setting).....Myles B. Foster	.12	O taste and see.....Sullivan	.05
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JUNE, 1914

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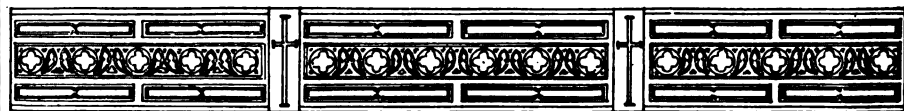
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AMERICAN GUILD OF ORGANISTS

REVIEWS OF NEW MUSIC

SUGGESTED SERVICE LIST

occupants of the boxes in the "First Unitarian Opera House in Boston." Miss Mary Garden threatens to remain in Paris next season, where they really appreciate art—that is, Miss Garden's art. Reading Pierre Berton's "Souvenirs de la Vie de Théâtre" we came across this sentence in his article on Bizet: "Although during the last fifty years the musical education of the Parisians has made noteworthy progress, at the time we write one is still hardly musical in France."

THERE is a season now in London. A month or so ago the *Daily Telegraph*, speaking of a young Hungarian violinist, remarked: "We will not go so far as to say that his attempt to read into the music what the Americans would call a 'strong heart interest' by playing some passages with intense passion . . . was an entire success." We are accustomed to these pin-pricks. The American press agent with his passionate announcements is gladly mistaken by foreigners for the critic and the public. But what is to be said of a little article recently published in the *Pall Mall Gazette*? It was written by Mr. Filson Young. He informed his readers that he began a day by swimming in a sunlit sea; he then motored through a hundred miles of lilac and gorse; he ended his day by listening to "the most perfect concert programme" in London he had ever heard. It appears

Editorials

THE musical season is over in this country, although there are operatic wars and rumors of wars. The performances of the "Anglo-American"-season in Paris have excited attention. Miss Sharlow, for example, of the Boston Opera House contingent, told a reporter of the *New York Herald* that she found the audience at the Champs Elysées Theatre "more dressy than at home," which will be as a thunderbolt to the

that Miss Irene Scharrer played Schumann's pianoforte concerto. Now listen to Mr. Young:

"It seemed to me that the sparkle of breaking waves, the glory of all those green and golden miles, as well as (what it directly expressed) the beauty and fret of woman's life and love, were in the music; that the player swam in the flood of it, shaking the spray of its surges from her head as she rose breasting them; that the keys brushed by her flying fingers were milestones on a journey of melody; that the fingers themselves were like wings, that flashed and flew from dawn to sunset."

Might not any "Amurrican" critic envy Mr. Young this fine burst of hifalutin?

WHEN the first performance of opera took place in Chicago (July 29, 1850) the journal of that city admitted that the music of "La Sonnambula" was of "a high order." As for the performance: "Messrs. Manvers and Guibel both possess voices of tone, power, and cultivation, and with Miss Brienti and Miss Mathews make melody and harmony that Apollo would not hesitate to accompany upon his ocean-tuned harp."

Other expressions of critical delight are quoted in Mr. Karleton Hackett's entertaining little book, "The Beginning of Grand Opera in Chicago (1850-1859)." The reviewer may well have enjoyed the performance of "Lucrezia Borgia" by a company that included Mmes. Parodi and Strakosch and Messrs. Brignoli and Junca; but he was evidently impressed by the audience. "It was an *olla podrida* of rigolettos, opera glasses, music, bouquets, frangipannis, alabaster shoulders, small talk, moustaches, diamonds, valenciennes, and crinolines of St. Paul-domelike extension." What, pray, were "rigolettos"? Singers have given their names to women's garments as the faces of poets and statesmen adorn cigar boxes. But did Verdi's opera designate a cloak or a coiffure?

Even in the Fifties in Chicago there was the complaint: "The orchestra played too loud." No doubt the audiences of Claudio Monteverde made the same complaint when "Orfeo" was produced at Mantua, or "Arianna" was applauded.

THE Paris correspondent of the *London Times* heard "L'Amore dei Tre, Re" performed by the Anglo-American company. He found the libretto a "primitive and lurid melodrama." Montemezzi's music "aims primarily at 'effect' rather than at beauty or interest; it pays no attention to proportion, balance, or style," and so on, and so on. Of course Mozart is lugged in for the sake of contrast: "Mozart can make a dominant seventh absolutely thrilling." Schubert, of the one horn at the opening of the C major Symphony, is also favorably mentioned. It was the *Times*, by the way, that published this review of Montemezzi's opera before the performance: "The most salient feature of the music is its singableness. It gives plenty of scope to the four principals, and the third act contains broadly-written ensembles." What is to be thought of a reviewer who, with the book before him, finds "broadly-written ensembles" in the third act?

MR. W. W. COBBETT, whose mission is to encourage British subjects in the composition of chamber music, now offers a prize of £50 for a string quartette. Only British subjects can compete; the quartette may be in three or four movements of sonata form, in suite form, or in phantasy form; but the two violin parts must be of positively equal interest and importance. As Mr. Cobbett puts it: "The quartette has been likened by almost every writer on chamber music to a conversation between four players, and it must be admitted that in an ideal conversation there is no dominating personality, each speaker having in turn the *parole*. I have therefore for once (perhaps for once only, for this is but an experiment) taken no heed of the tradition which assigns a part to the First Violin more prominent than the rest." It will be interesting to see who will take the prize: a conservative person well grounded in counterpoint, or a cunning impressionist relying chiefly on rhythm and color?

MR. NICHOLAS GATTY, considering the question of individuality in composition, wonders whether Debussy was not unfortunate in the invention of his musical phraseology, for he has not been able, by reason of the inevitable limitations of his

tonal scale, to escape "reminding one of himself." The question is whether the hearer wishes Debussy to vary his style, to be for the time some other composer. Debussy's cup, like that of Alfred de Musset's, is a small one, but he drinks out of it. Mr. Gatty thinks that Wagner's work on the whole compares more favorably in the matter of repetition than that of any other composer. "Verdi's 'Aida,' 'Otello,' and 'Falstaff' are very finely differentiated in style and yet remain characteristic of the author." Wagner and Verdi had their mannerisms, their little tricks of speech, as certain poets and essayists favor a peculiar twist of a sentence or have a pet word or phrase. But Debussy is at present a man of one opera, for "L'Enfant Prodigue" is essentially a cantata and was not intended for the lyric stage. The operas founded on tales by Poe are not yet completed and the composer is at present devoted to the ballet. His symphonic suite "Printemps" has gone the inevitable way, and will serve, or has already served, by the time this number of the MUSIC REVIEW appears, as music for symbolic or interpretative dancing.

MR. HENRI VERBRUGGHEM, conducting a Beethoven festival in London in April, made certain experiments in the endeavor to preserve the old balance. Conductors in this country, realizing that the number of strings in the orchestra has been increased, often double the woodwind instruments. Some insist that they should not double these instruments, but should cut down the strings. They argue that two flutes are not much stronger than one flute, whereas 20 violins are nearly, or fully, double as strong as 10. We will all admit that in playing a pianoforte concerto by Mozart or Beethoven a formidable pianist at work on a modern concert grand could point derisive thumbs at the orchestra known to Beethoven.

Does one know the exact number of players in the orchestras that first performed Beethoven's symphonies? The Vienna Opera Orchestra in 1786 had 12 violins in all, four violas, three 'cellos, and three double basses; but this orchestra was strengthened on grand occasions; thus 180 or 200 players took part in the concerts given in aid of the pension

fund for musicians. An orchestra of 200 assisted in the performance of one of Dittersdorf's oratorios. Mozart mentioned in 1781 a performance of one of his symphonies with 40 violins, the wind instruments all doubled, "also 10 violas, 10 double basses, 8 'cellos, and 6 bassoons."

IN THE nine symphonies of Beethoven Mr. Verbrugghem doubled a part when there was obvious danger that an important passage might be lost; silenced it when the wind might be too powerful, and added or took away to increase or diminish force. He rearranged his strings. The first violins, on the right, and the second violins, on the left, met in the center. If there was an important passage in a first violin part that might have been missed, he gave it to the eight adjacent members of the second violins. He also reduced the number of strings when there was a little solo for a wind instrument. In no instance did he alter any note; his own aim was to restore the balance.

AND what was the result? *The Times* came out flatly: "These devices count for very little, and when they do count it is often in the wrong way, by producing muddiness of tone and clumsiness of phrase. There is really only one way of getting a satisfactory balance for Beethoven's orchestra, and that is to use the orchestra for which Beethoven wrote, and until the day arrives when this is done we cannot hope for anything better than a makeshift."

WE HAVE mentioned Pierre Berton's *Souvenirs* and his essay on Bizet. Berton, actor and playwright, comes of a distinguished family. His grandfather and great-grandfather were composers, his uncle was a singing teacher at the Paris Conservatory, his father was a celebrated actor. His sketch of Bizet is well done. It is not too laudatory; it is not too personal. The life of Bizet is yet to be written. Pigot's is badly arranged, extravagant in praise, wholly uncritical. The biography of Henry Gauthier-Villars ("Willy") is at times malicious. It is the fashion now for certain French critics—M. Marnold, chief among them—to rail at

Bizet, the man and his works. M. Gauthier-Villars writes too often as though personally hostile against him.

Berton says that before he knew Bizet personally he constantly heard his praises shouted. His comrades, some of them rivals, who had elbowed him for ten years at the Conservatory, respected and loved him, treated him as a master even before he had put works before the public. They looked upon him as their chief. This opinion was unanimous. "I do not remember to have heard one discordant note in this universal concert of praise." And at that time Berton confesses that he enjoyed the remarks of envious persons and scandal-mongers. "The man had so many rare and charming qualities that his disturbing superiority as an artist was forgiven." Even then he was obliged to look after his health. He wore high collars and cravats when it was the fashion to leave much of the neck uncovered.

INCAPABLE of any personal injury, Bizet was satirical in condemnation of works he did not like. He would parody them on the piano. "He was the first that I heard who could put a newspaper into music, including the last page of advertisements." A brilliant pianist, he hid his gift as a vice, lest the report that he was an accomplished virtuoso might injure his reputation as a composer. A great composer could be a poor pianist, but a virtuoso, a "good composer"? Never! Such was the prevailing impression, and Bizet sacrificed to it. Perhaps he remembered Liszt.

BERTON'S opinions concerning the failures of Bizet on the stage are interesting and instructive. The libretto of "Les Pêcheurs de Perles" was weak, puerile, complicated. The music was applauded by the audiences, but the press was unfavorable as it was to the end toward the composer. Only one critic spoke in his behalf. Berton hopes that Berlioz was sincere—not writing with an eye on the production of his own "Troyens" at the opera house. There was no encouragement. The criticisms were inept. "Read the articles to-day, forgetting the name and glory of the man condemned so pitilessly; you will think that they spoke of some one that had failed, whose subsequent

career could be only abortive." Furthermore, the operatic public in those days was composed chiefly of the movers in the highest society. An opera house was first of all a rendezvous for the fashionable. The Théâtre-Lyrique was out of the way. The general public of shopkeepers certainly preferred the tunes of Clapisson.

"La Jolie Fille de Perth" was brought out at the Châtelet. Again, the influential public was not attracted. The libretto was better, although Saint-Georges had rather pomaded Walter Scott's savage hero." The audiences were small. The second shock was more severe to Bizet than the first. Then came the failure of "Djamileh" at the Opéra-Comique. M. Berton ranks the opera among masterpieces. We have heard it on the stage and cannot agree with him. M. Berton says that it failed on account of the miserable interpretation. The music to "L'Arlésienne" followed. Berton was at the fourteenth performance. There were not thirty persons in the orchestra, but they were in raptures over play and music.

IT HAS often been said that "Carmen" failed at first because the nature of the story, the frankness of the text, and the realism of the performance shocked the prudish audience of the Opéra-Comique. M. Berton gives curious information concerning the production.

Bizet chose excellent interpreters, with Mme. Galli-Marié as Carmen. Du Locle was then director of the opera house. Galli-Marié had never read Mérimée's novel. She was in Spain. She wrote to Lhérie, who took the part of Don José. "My dear friend, your little marmoset of a director writes asking me if I am willing to create Carmen. What is Carmen?"

Du Locle, a man of refined tastes and advanced ideas, was disposed to break with the old formulas, but he was a dilettante without solid convictions and by nature sceptical. He was afraid to have the air of believing in anybody or anything. For a time he was associated in the management with Leuven. If an opera failed, Du Locle would go about, radiant, and whisper in the ear of a friend: "That is one of Leuven's pieces." It is true that Leuven would rub his hands over a

failure and say: "That is one of Du Locle's pieces." Du Locle from the start did not believe that "Carmen" would succeed. He prophesied failure because he wished to pose as a man that never deceived himself. He let drop remarks that prejudiced many and disturbed the interpreters, who, nevertheless, all capable, were devoted to Bizet.

AFTER the first performance of "Carmen," Berton heard on all sides that the audience was icy and hostile. He heard the second performance. The audience was appreciative, enthusiastic. The critics, however, were savage in their denunciation. Berton quotes from their articles, which now seem incredible. Figaro said that the music, "played on the piano, would be better appreciated than when heard on the stage." Lavoix wrote that the score lacked order, plan and clearness. Another found that the orchestra chattered all the time and said a lot of things that no one asked of it. What was the reason of this critical aberration? Berton enters into a long discussion of the psychology of the crowd. He begins by saying that the ideal spectator, competent to pronounce an intelligent judgment, should go into a theatre completely ignorant of how the pieces were written and studied, not knowing anything about the career of the author, not knowing even his name. His mind should be free, his attention fresh. "Such conditions are never found in this life." The spectator, nine times out of ten, is stuffed with the gossip of the green room, full of prejudices, having heard tales true or false concerning the work and the author; he is a prisoner to some narrow æsthetic idea, moved by friendship or dislike, one of a coterie. "The French public, naturally gifted with the literary sense but destitute of musical sense, is very capable of allowing itself to be subjugated by poetry and of hearing unmoved the most beautiful music."

DU LOCLE had talked. He thought the libretto of "Carmen" scandalous and the music incomprehensible. Meilhac and Halévy had signed an excellent libretto. Thus injury was done to Bizet. These librettists were loved by the public, but as dramatists. As librettists they were known through association with Offenbach. What

business had they in the Opéra-Comique? Were they capable of serious work? Surely not. And then persons that did not know who Wagner was or what *Wagnérisme* was had accused Bizet of being a Wagnerian. The crowd understood by this that Bizet's music was hard to comprehend and also boresome. Had not his other works failed? "Add to all this the natural tendency of this special public to be occupied less in judging the worth of a work than its probable fate and to supply a lack of intelligence with disdain." Berton concludes: "Neither the reception of 'Tannhaeuser' at the opera nor that of 'Carmen' at the Opéra-Comique was the sincere expression of the effect produced by the first hearing of these two works. It was the result of preparatory work, consciously or unconsciously undergone by an audience much more easily influenced by diverse contingencies than by the beauties of the music." In each instance judgment had been pronounced before the curtain rose. And Berton does not hesitate to say that Du Locle should have "fixed" the press. "Among the severest critics of 'Carmen' I could name those who notoriously trafficked with their pen."

IT HAS been said that Bizet was killed by the failure of "Carmen" as the life of Keats was snuffed out by an article. This in each instance has been denied. Berton gives a pathetic description of Bizet after the failure listening to words of cheer with a sad face, and saying only: "Perhaps they were right!" "He died wounded in his artistic pride." In a day he died from an affection of the heart. "His heart was weak, and one knows the influence that an emotion of any sort has on this great motor of vital activity. Are there more dolorous, more prolonged emotions than those experienced by him? The anguish of a composer does not begin only on the day when his work is produced."

Berton tells of meeting Massenet the night before the production of his "Roi de Lahore" and congratulating him on the success that was sure. He was astonished at the weary, melancholy attitude of the composer. "Massenet silently took off his hat and pointed with his finger at his hair. It was freshly silvered to my surprise, for we were then both young men. And he said to me: 'See what it costs to bring out an opera!'"

Biographical Sketches of Famous Singers No. 6

By FRANCIS ROGERS

HENRIETTE SONNTAG (1806-1854)

JENNY LIND (1820-1887)



MOST of the world's best singers have come of Latin stock, but a few have belonged to the Germanic race. Of these daughters of the North none are more deserving of remembrance than Henriette Sontag, a German, and Jenny Lind, a Swede, both of whom, after many triumphs in Europe, made extensive tours through the United States.

Sontag was born in Coblenz, on the Rhine, in 1806. Both of her parents were actors and at the age of six she made her theatrical début at the Darmstadt Theatre. Her musical talent declared itself early, and at the age of eight the little thing is said to have sung the great air of "The Queen of the Night" for the delectation of her parents' guests. In 1815 her mother, now a widow, took her to Prague, where she came under the notice of Weber, and where, despite the fewness of her years, she was accepted as a student in the conservatory. She made rapid progress, and when in 1821 she was unexpectedly substituted for the prima donna in Boieldieu's "Jean de Paris" she charmed everybody by her lovely voice, her sure musicianship and her girlish grace.

Shortly afterward her mother took her to Vienna, where she sang for four years in both German and Italian opera. The German method of singing was not more admirable in those days than it is now, but Sontag's voice grew constantly in beauty and her operatic style was greatly benefited by her association with Foder, the French prima donna. Weber took an interest in her, and in 1823, though she was still only a slip of a girl, entrusted her with the soprano rôle in his new opera "Euryanthe." Beethoven, too, was her devoted admirer, and after the first performance of Weber's opera, from which he was absent, his first question was, "How did little Sontag sing?" A year later he selected her to sing the soprano parts in the first performances of the Ninth Symphony and the Mass in D.

By 1825 she had sung in Berlin and Leipzig, as well as in a number of the smaller

German cities, and had been accepted everywhere as a singer of exceptional quality. The enthusiastic populace and students of Göttingen, when she left them, threw her carriage into the river, declaring that nobody was worthy to occupy it after her.

Her growing fame had already crossed the Rhine, and the Parisians, though somewhat incredulous as to the possibility of any good singing of German provenance, were anxious to hear her. In 1826 they had a chance to judge her merits for themselves. She made her Parisian début in the part of Rosina and had not been on the stage five minutes before her audience was completely captivated.

Her figure was slender and graceful, her features delicate, her eyes large and expressive, her hair rather blonde, her smile bewitching, her hands and feet perfection itself. Nature had molded her expressly to play the part of a coquette. Her voice was a lyric soprano of exquisite charm and sweetness, encompassing two flawless octaves and able to execute the most florid passages with delicious facility. In vocal fluency, though not in power, she surpassed even Catalani. When one adds to these qualifications skill as an actress and a musicianship that satisfied Mendelssohn, Berlioz, Weber and Beethoven, it is not surprising that the Parisians approved without reserve the verdict of the Germans.

In parts requiring suavity, tender sentiment and archness of expression Sontag was adorable; as a singer of Mozart's lighter rôles she has probably never been equaled. Her physique and temperament precluded complete success in portraying the deeper emotions, although, as she matured in style, she added to her repertory commendable impersonations of Desdemona and Donna Anna.

In 1828 London heard her for the first time and capitulated at once. A few months later she was again in Paris battling with Malibran for the crown of Queen of Song. The Spaniard was all fire and passion, the German mistress of a serene and perfect art. The question of supremacy could of course never be settled, because it was one of kind, not of degree, but the rivalry was none the less intense, even acrimonious, for a time. Finally some tactful person persuaded the two prima donnas, who were performing on the same programme at a private concert in

London, to commingle their voices in a duo from "Semiramide." The result of the combination was so happy that Spain and Germany declared peace on the spot and sealed the treaty with a kiss. This was the first of their many joint appearances in opera and concert. In 1829 Malibran, Sontag and Damoreau, joining forces for a benefit performance at the Paris Opéra, brought the receipts to the astonishing total of \$27,000.

As a captivator of the hearts of men Sontag was irresistible; Germans, French, English, she enslaved them all. An English diplomat in Berlin was known as Lord Montag, because Montag always follows Sontag. In 1826 the aged but still susceptible Goethe wrote, "I would gladly sit to-day and all day to hear her. Her talent has more confused than comforted me. The good that passes by without returning leaves behind it a vacuum."

Offers of matrimony were of almost daily occurrence, but to all her wooers the enchantress said a kindly "no." It was thought that her heart was impregnable, but early in 1830 her recent secret marriage to Count Rossi, a young Italian diplomat, was announced. Of course she had to give up the stage and, in order that her humble birth might not jeopard her husband's career, the King of Prussia bestowed on her a patent of nobility. After a few farewell performances she retired, apparently forever.

For nearly twenty years the Countess Rossi led the mundane life of a diplomat's wife, accompanying her husband to Holland, Germany and Russia, where he was successively accredited. Her innate gentility taught her to grace her new position as it had enabled her to grace the stage. Occasionally she sang in public for charity, and it was noticed that her lovely art had in no way deteriorated. Her domestic life was thoroughly happy and it is probable that Europe would never have heard her in opera again and that America would never have heard her at all, if it had not been for the revolutionary movement of 1848.

Jenny Lind's retirement from the operatic stage in 1849 left a void in London that Lumley, the manager of Her Majesty's Theatre, felt should be filled at once. The social disorders of the previous year had played havoc with Count Rossi's finances, so that when Lumley made the countess an offer of

\$30,000 for a six months' season, she decided to accept it, though it necessitated her husband's retirement from diplomacy.

Great was the interest of the public in the return of the famous singer after so many years of absence, and great was its delight to find that, although the voice had lost a little of its bloom, their former idol was the same exquisite artist as of old. Time had dealt kindly too with her beauty and added only a little plumpness to her girlish figure.

She made her *reentrée* in "Linda di Chamonix," following it with several operas from her old repertory. All went well and before long she was winning new laurels in "Don Pasquale," "I Puritani" and "La Figlia del Reggimento," all of which had been written since her retirement twenty years before. After England Paris and Germany welcomed her back into their hearts.

In 1852 she was called upon again to follow in the wake of Jenny Lind. The Swedish soprano, after two remunerative years in the United States, sailed homeward from New York, never to return. Some American managers, feeling that a singer of Sontag's reputation could make a profitable tour through the territory just covered by Lind, engaged the German prima donna for a long season of concert and opera.

Sontag landed in New York in September, 1852. On the night of her arrival she was given a public serenade, according to the best Barnum-Lind traditions, but the affair lacked the strong guiding hand of Barnum and quickly degenerated into a street riot, something on the order of the second act of "Meistersinger." Sontag was so upset by the uproar and excitement that she took to her bed and had to postpone her first concert for a week or two.

The attempt to tread in the footsteps of the triumphant Swede might easily have resulted in a disastrous anti-climax; besides, Alboni, whose opulent voice and genial temperament always made a strong popular appeal, arrived in New York about the same time as Sontag. But, despite these adverse circumstances and uncertain health, Sontag was accepted at once by the public at her real value. She made her American debut September 27, 1852, in Metropolitan Hall, a fine new concert auditorium, situated on Broadway, opposite Bond Street, which had recently been inaugurated

by Lind. Later she appeared in several of her favorite operas at Niblo's Theatre, and although Alboni's simultaneous appearances with another company must have divided a public at best none too numerous, her affairs continued to prosper.

From New York she made a number of visits to the nearer large cities and then left for the West and South. Conditions of travel in our country were the reverse of luxurious sixty years ago and must have been especially taxing to a woman as delicately constituted as Sontag, who for so many years had led a life of ease. But the little woman was determined to restore the family fortunes and continued her tour month after month. She was offered an engagement in Mexico that promised to be highly remunerative. She knew there was danger in accepting, because of the widespread prevalence of cholera, but would not listen to the voice of prudence and in the spring of 1854 set sail from New Orleans with her husband. Her engagement opened auspiciously, but soon after her arrival she was struck down by the disease and died in Mexico City on the 17th of June.

Jenny Lind was born of humble parentage in Stockholm in 1820. She began to sing almost as soon as she could speak and at nine years of age was admitted to the singing school connected with the Court Theatre. At ten she was singing children's parts in public and at eighteen made her début as Agathe in "Der Freischütz." Her performance was so good that she soon became a regular member of the company, singing leading rôles in such operas as "Euryanthe," "Robert le Diable" and "La Vestale" (Spontini). In all she attempted she acquitted herself well and was assured of an honorable career in her native city, but she was ambitious and perceived that, if she was ever to become a great artist, she needed a schooling much more comprehensive than any she could find in Stockholm. She was already a good pianist and thoroughly acquainted with all the standard operas, oratorios and songs, but of the art of *bel canto* she knew but little.

So in 1841, after three years as prima donna, she resigned her position and went to Paris to study singing with Manuel Garcia. He told her that her voice had been sorely fatigued, possibly permanently injured, by

reason of her ignorance of right methods and would accept her as a pupil only after she had taken several weeks of complete rest. With characteristic energy and intelligence she worked with Garcia for nearly a year, at the same time availing herself of the many opportunities of hearing the wonderful singers, both French and Italian, who at just that time abounded in Paris. The results of this year of study were so substantial that Meyerbeer, struck by her talent, arranged an audition for her at the Opéra. A number of musical celebrities were there to listen to her, but the manager himself failed to put in an appearance and the hearing came to nothing. For this discourtesy Lind bore Paris a grudge till the end of her days and never again, even when she was asked to write her own contract, would she consent to sing there.

She now returned to Stockholm, where during the next two years she was again a member of the opera company. Her art was growing rapidly, and when in December, 1844, through Meyerbeer's influence, she was given a chance to sing "Norma" in Berlin, she achieved an unqualified success. She followed this up with performances of other rôles and then made a tour of some of the principal German cities, including Leipzig, where she made Mendelssohn's acquaintance.

Her fame by now had penetrated as far as England and caused Bunn, an English impresario, to make her a tempting offer to sing in London under his management. She accepted his terms and signed the contract. The signature was hardly dry when Lumley, another English manager, persuaded her to sign a contract with him. Whatever the rights of the question, the struggle between Bunn and Lumley for the honor of presenting "the Swedish nightingale" to the British public, furnished most wonderful advance advertising for the songbird. Such lawsuits, charges and recriminations, such backing and filling, all duly reported in the newspapers, never before or since have covered the pages of musical history. Incidentally, all England became acquainted with every detail of Lind's private and public life, her virtues, her generosity, her voice, her musicianship—nothing was left untold. The curiosity of the public in regard to her grew to white heat. Finally, the courts awarded to Bunn a forfeit of \$12,500 and on May 4, 1847, under Lumley's manage-

ment, Jenny Lind made her London début at Her Majesty's Theatre as Alice in "Robert le Diable."

Every inch of space in the auditorium was occupied; every opera enthusiast in London was there burning with expectancy. At first Lind was a little unsteady, but she soon gained confidence and sang her first air in her best style. The last note had not ceased when a mighty "*Bravo!*" emitted from the throat of Lablache himself, who was in a box, gave the signal for a pandemonium of applause. From that moment till the end of her life Jenny Lind was the idol of the English public, its incomparable singer, its standard of all womanly virtues. In opera or concert the story was *always* the same; the fever of approbation never cooled. Those that could not afford to enter the theatre stood for hours by the stage door just to see her pass. Royalty petted her, the populace adored her.

Her operatic career in London covered just two years, during which she appeared in many parts. Early in 1849, although she was not yet thirty and the future seemed to promise her a long vista of triumphs, she announced her approaching retirement from the operatic stage. Her last appearance on any operatic stage took place May 10, 1849, in "Robert le Diable."

The reasons for her early retirement from opera have been much discussed, but never clearly established. They are probably to be found in certain temperamental peculiarities which I shall touch upon presently.

Jenny Lind's voice was a soprano of wide compass, a little husky and sometimes untuneful in the lower part, but increasing in power and beauty as it ascended. Her breath-control was exemplary. Her own intelligence and industry, supplemented by the excellent instruction received from Garcia, made her so completely mistress of her voice that even the most difficult technical feats seemed well within her powers. Her musicianship was above criticism, her artistic ideals of the highest.

Her appearance was in no way striking. Her eyes were, perhaps, her best feature and imparted, especially when she was singing, a pleasing expression to her plain features.

In physical gifts she was, therefore, not above the level of a number of other female singers, but in temperament she differed so

widely from all as to place her in a class apart. Compared with such singers as Pasta and Malibran her singing might be called cold, but through this same coolness of style there seemed to pierce a mystic flame that was quite as emotional in its effect on her audiences as the most glowing Latin fervor. There was in her something of the moral intensity that one discovers in the writings of her compatriot Swedenborg. Like Nourrit, she felt herself to be a priestess in the service of her art and spared no pains to make her service perfect. This determination to give out only her best resulted often in apparent self-consciousness and over-emphasis. Further she was always so intensely herself that she had no capacity to enter into an operatic part of which the general character was not in harmony with her own nature. With her keenness at self-analysis she must have recognized this deficiency and have been anxious to abandon dramatic singing before the public should perceive for themselves her unfitness for it. Whatever the real cause of her retirement—and I offer here one that is, perhaps, not much more plausible than a number of others—Jenny Lind after 1849 was heard in concert only.

The next chapter in the life of our prima donna brings her to our own shores for the most sensational and triumphal concert tour ever made by anybody. Enter Phineas T. Barnum, the world's greatest showman, past or present. (The entrance of Barnum necessitates the free use of superlatives!) He was now in the prime of life, keen-witted, resourceful and ambitious. He had already made a tidy sum exhibiting Heth Joyce, a 161-year-old (?) negress, who swore she had been the mammy of George Washington himself, and a small fortune out of General Tom Thumb. Now, looking about him for new wonders to show, he bethought him of Jenny Lind, whom he had never heard, but whose renown had reached even his unmusical ears. He also had heard of the purity of her private life, of her piety and of the extraordinary generosity with which she had always shared her prosperity with her less fortunate fellow-creatures. Barnum himself says that had it not been for her virtues, especially her generosity, he never would have brought her to America, and that his experience as a showman persuaded him that her voice and virtues

in combination would prove a gold mine for all concerned. And he was right.

The contract was signed in England early in 1850. It called for a maximum of 150 concerts and guaranteed to the singer \$1,000 a concert, plus one-half the receipts in excess of \$5,500. To the singer was granted the right to sing for charity, when she wished. Barnum undertook to provide a musical conductor, Julius Benedict, a baritone singer, Belletti, both selected by Lind, and such other musicians as should be required on tour. All the expenses of advertising, travel, etc., were assumed by Barnum.

In 1850 the great American public knew little about musical doings in Europe and six months before the arrival of Jenny Lind even her name was almost unknown. But Barnum had learned how to reach the public through the newspapers and at once inaugurated a campaign of education that soon familiarized the entire country not only with the Swedish singer's name, but also with every detail of her life from her birth to the present moment, her musical gifts and her love of giving.

When she arrived in New York early in September, 1850, she was certainly the best advertised woman in America and everybody was on the *qui vive* to see and hear her. Crowds were at the dock to meet her, although it was already night. Banners of welcome were displayed everywhere, and when she finally reached her hotel about midnight she was greeted by a band of 130 pieces, preceded by 700 firemen—everything prearranged by the ingenious impresario. Publicity continued to be the watchword day and night. Everywhere that Jenny went the crowds and the reporters were sure to go. It is surprising that she did not resent this constant intrusion on her privacy, but, so far as we can judge, she seems to have adapted herself easily and without apparent annoyance to her circumstances.

Her first concert took place September 11, 1850, in Castle Garden (now the Aquarium). The best seats cost nominally three dollars, though the right of choice was sold at auction. The first seat had gone to one Genin, a hatter, who paid a premium of \$225, which soon came back into his pocket through the sale of hundreds of "Jenny Lind" hats. When the overture began there were said to be 7,000 people in the house. There was an excellent

orchestra of sixty under the leadership of Benedict; also Belletti, the baritone, and Richard Hofmann, a young English pianist, who afterward settled in New York as a teacher of piano and died there only a few years ago.

But the audience had ears only for Jenny Lind. Her share of the programme consisted of "Casta Diva," a duet with baritone, a trio by Meyerbeer for two flutes and voice, an echo song (in which she performed some astonishing vocal feats bordering on ventriloquism) and some Swedish melodies. She sang also a "greeting to America," the words of which had been written by Bayard Taylor in competition for a prize of two hundred dollars offered by Barnum and set to music by Benedict. The audience applauded rapturously everything the singer did and also called out the seemingly reluctant Barnum, who announced that the prima donna had determined to divide her share of the evening's profits, \$10,000, among a number of local charities. The total receipts came to \$26,000.

New York was now more than ever "Jenny Lind" mad. During the next few months she gave no less than thirty-five concerts in the city. She also made a long tour that carried her to all the large cities east of the Mississippi and even to Havana. Her reception was the same everywhere, except in Havana, where the taste was all for Italian opera. Richmond, Virginia, with only a few thousand inhabitants, gave her a \$13,000 house. Everywhere she went she gave away liberal sums in charity. In nine months she appeared in ninety-three concerts, the total receipts of which were, according to Barnum, \$700,000, of which her net share was \$175,000. The gross balance went to Barnum.

In June, 1851, Lind decided, for reasons not altogether clear, to leave Barnum's management and, in accordance with a clause in her contract, obtained her release from him on payment of a forfeit of \$30,000. She was now her own manager and continued her touring for another year with unabated success.

It is a pity that no competent writer ever undertook to describe the many interesting and amusing adventures of these two wander-years. The few sketches that have come down to us make us long for something more detailed and complete. Benedict, for instance,

used to tell how in remote parts of the country the troupe would follow a water-course by steamer. When they came to a town of sufficient size, they would disembark and send through the streets men bearing banners announcing the arrival of the world-famous Jenny Lind, who would within a few hours give a concert in the principal hall of the place. There would be an auction sale of tickets, the musicians would arrive at the hall, bringing the pianoforte with them. The concert would be given and an hour afterward all hands would be sailing down stream again bound for the next port.

In 1852 she was married in Boston to Otto Goldschmidt, the successor to Benedict in her concert company. She was a Protestant, but he a Jew, as were many of her most helpful friends, including Mendelssohn, Meyerbeer, Moscheles, Lumley and Benedict. The marriage was a happy one.

In 1852 she returned to Europe, where, it is said, she distributed all the profits of her American tour in charity. From 1852 to 1855 she lived in Dresden and then removed to England, where she made her permanent home. She continued to sing in concert, but her appearances became gradually less frequent and ceased altogether in 1883. Surrounded by her growing family, she lived a full and happy life, devoted to the good of others and to the art she had served so nobly. She died at Malvern, England, in 1887.

To make a just estimate of Jenny Lind's worth as a singer is difficult. Though the most described of all the great prima donnas, her exalted reputation is the hardest to explain. In voice and in dramatic talent she was certainly inferior to her contemporaries Sontag and Grisi; she was supreme only as a concert performer. Cool, expert criticism was never applied to her by the general public. Her early successes in Sweden and Germany mean little, because of the low standards of singing in those countries. England and America never heard her till their critical faculties had been numbed by the blast of advance advertising that, in both cases, preceded her coming. The Parisian public, the most knowing and sophisticated of all, never heard her sing a note. She was only thirty-five when she ceased to sing regularly and resolved herself into a glorious tradition above the reach of adverse criticism; after that her

infrequent appearances took place only before the English, the most unquestioningly loyal of all publics.

And yet the praise she won from such musicians as Meyerbeer, Berlioz, Robert and Clara Schumann, and Mendelssohn warns us that it is not safe to apply to her the word "over-rated." Mendelssohn wrote the soprano part in "Elijah" for her and said, "In my whole life I have not seen an artistic nature so noble, so genuine, so true; natural gifts, study and depth of feeling I have never seen united in the same degree." This is certainly high praise from a high source. Our own Theodore Thomas, too, always maintained that of all the great singers that sang in America during his long lifetime, and he heard them all, Sontag and Lind were certainly the greatest.

Sontag won her victories by obvious means—a lovely voice and person, combined with a highly developed, exquisite art. Jenny Lind, on the contrary, gained hers by means so little obvious that we, who never heard her, cannot quite account for the tremendous impression she made on her own generation.

The careers of the other great prima donnas can be explained and classified; Jenny Lind puzzles the imagination and assigns to "the Swedish nightingale a unique place in the Golden Book of Singers."

(To be continued)

The next month's article will be on Grisi and Mario.

The painful uncertainty of amateur playing is the burden of Mr. D. G. Mason's "A Neglected Sense in Piano Playing," which has recently been published by Messrs. Schirmer. He says: "If we compare the piano playing of the average amateur, whatever his degree of skill, with that of even slightly trained professionals, we shall usually find his most serious shortcoming to be in the uncertainty of his results." That much of this uncertainty can be overcome by the development of the tactile sense is expounded by the author with no little force. For the underlying idea and for many features in its development the author acknowledges his indebtedness to Mr. E. J. de Coppet, well known as the founder of the celebrated Flonzaley Quartet.

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The Jacques-Dalcroze College will hold a holiday course in Eurythmics for English-speaking students at the college, Hellerau, near Dresden, during the month of August next. Full particulars may be obtained of the Secretary, Mr. P. Ingham, 23 Store Street, London, England.

Musical Schools of Europe

By M. D. CALVOCORESSI

No. III (concluded)



ALTHOUGH it is but normal to suppose that among contemporary German composers, some assert conservative tendencies, and others progressive tendencies, it is on the whole extremely difficult to draw a line between the conservative and the progressive in Germany, the stronghold of musical conservatism: simply because the spirit of German art, the principle of the German artists' methods and their ways of carrying out their artistic conceptions may always be said, despite appearances, to be founded on an altogether academic convention.

The better to make clear my views on that point, I beg leave to adduce a personal opinion of mine, which I shall state without attempting to defend it any further—it is, I believe, rather unusual, to put it mildly.

Richard Strauss is generally numbered among the composers whose tendencies are uncompromisingly modern. Yet, ten years ago, comparing his work with that of other contemporaries, I wrote:

"However revolutionary he may appear, he will on closer study be found closely to adhere to time worn German convention. He makes pretty free, it is true, with his materials: but the origin of those materials remains obvious. All his motives are of conventional, at times superficially, distorted patterns. And whenever he jostles the old rules, he does it in a way that thrusts those very rules under our noses and asserts their actual existence. He is altogether different from a Debussy, who has shown himself capable not of jostling conventional rules, but of ignoring them; of forging for his own use a new, keen blade. Strauss merely plays crafty tricks with the broken pieces of the old blade. Two years later, noticing in the *Art Moderne* (Brussels, April 30, May 6 and 13, 1906) the 'Sinfonia Domestica,' I attempted at some length to show that, if the work seemed original, it was merely in consequence of a steady policy of heaping up resources every one of which,—melody, harmony, orchestral colors, rhythms,—considered singly, was altogether unoriginal; that the very spirit of Strauss's polyphony was scholastic throughout, and that his con-

ception of programme or poetic music, far from showing an advance upon that of Liszt, brought us back to the crude narrative or descriptive methods of Johann Kuhnau, the author of the famous 'Bible-Sonatas.' Those views (leaving aside the question whether they deserve to be endorsed or not) imply the admission of a principle altogether opposed to that proclaimed by Ruskin in his 'Seven Lamps of Architecture.'

"Originality in expression does not depend on invention of new words. The chords of music, the harmonies of colors have been invented long ago, and in all probability cannot be added to any more than they can be altered. A man who has the gift will take up any style that is going and be great in that, and make everything that he does in it look as fresh as if every thought of it had come straight from Heaven."

However, the question of originality being extremely involved, its discussion may be left to the time when I shall try to draw conclusions from the remarks that the output of the several schools of Europe shall suggest.

What I wish to insist upon is, that the art of Richard Strauss is altogether classical, and contrasts strongly, in respect both of matter and of manner, of substance and of spirit, from the art of Debussy, of Ravel, of the Hungarians, or of the modern Russians. It is in a straight line, the outcome of German tradition; that it is, in fact, German tradition in more or less shallow disguise. And we shall find it hard to adduce one modern German composer of whose work the same may not be said.

Taking for instance Max Reger, one sees that he has chiefly worked on safe conservative lines. When he attempts to deal in "modern" effects, he does so with an obvious deliberateness which remains, in my opinion, rather self-conscious. Of course, he does not lack supporters who adduce that his "impressionism," although episodic, is as genuine and as forcible as that of any other composer. Noticing (in the *Revue Française de Musique* for Feb. 25, 1914) the "Tone Pictures after Boecklin," M. William Ritter writes: "Here Reger leaves far behind all that has been done in the matter of the picturesque modernism to which we owe Debussy's 'Nuages' and 'Fêtes.'"

This and the other extreme view of his case

may be pitted against one another, with the hope of finding truth *in medio*. However, one fact remains: unlike Debussy's, Max Reger's structural, tonal, modulatory schemes, his designs and harmonies are all strictly founded on the classical system of the major and minor modes, with their tonic center and their two dominants—the tempered diatonic system which German theory and all its adepts believe to be the only normal, sound and logical. It may in Reger's hands become diversified and relieved by devices whose principle is no less trite—chiefly chromaticism. Yet, again, as in the case of Strauss's polyphony, beneath the surface we acknowledge the time-honored foundations: and therein consists the difference of principle between German music and the other types of contemporary music that have cropped up in other countries. An attempt similarly to reduce to tonic and dominant harmonies, to tempered tonality, to formal modulations the texture of Debussy's "Prélude à l'Après Midi d'un Faune," of Stravinsky's "Crowning of Spring," of Bartók's "Hungarian Burlesques" would prove hopeless.

Complication in any form is indeed a way to give a novel appearance to trite devices. And complication in design, in scoring, in working out is a current feature of modern German music. Mahler's symphonies afford, after the works of Strauss, very typical cases in point. Arnold Schönberg has resorted to intricate arrangements and to accumulation until the time when the course of his evolution led him to the crafty, purposeful and recondite simplicity of his later works—a simplicity that in some form or another is acknowledgeable in the works of almost all ultra-modernists.

To-day's most advanced tendencies lead to simplification, because they imply the relinquishment of yesterday's formal equipment. This fact has not always been fully realized. And in Paul Dukas's dramatic score "Ariane et Barbe-Bleue," we have an instance, more characteristic than any other I know, of the attempt to combine formal architecture and modern materials—the outcome being, in my opinion, extremely labored and ineffective, despite its dignified and not unimpressive appearance.

I have selected a work by Paul Dukas—a Frenchman, but one upon whom German classical influences have strongly made them-

selves felt—as an example illustrating the incompatibility between academical tendencies and modern progress. But I believe one might find in the output of the contemporary German school many similar cases.

A very characteristic exemplification offers in Humperdinck's "Moorish Rhapsody," in which an extensive use is made of Eastern folk-tunes. Generally speaking, folk-tune has afforded to modern music a most valuable resource, whose proper understanding and opportune use have led composers like Glinka, Borodin, Balakirev, the Hungarians to achieve great progress and conquer new values to their art. Eastern, Hungarian, Slavonic and many other folk-tunes, rich in novel or long-forgotten modalities, melodic and rhythmic patterns, have helped to free modern musical art from its stereotyped tempered system. But, of course, all depended upon what the folk-tunes were in themselves. German folk-tunes, with their steady conventional modality and their household rhythmical schemes (one should remember that they are generally sung as choruses or part songs) do not carry many unwonted possibilities with them. A composer might make a practice of resorting to them without finding the slightest occasion to move out of the beaten track. So it is only natural to see that when Humperdinck writes "Haensel und Gretel," whose music is for the most part quite in the style of national lore, he achieves what has been termed, not inaptly, a kind of "miniature Meistersinger": in other terms, does not swerve from the conservative tendency. But the material of the "Moorish Rhapsody" afforded him a most favorable occasion to hold another course: demanded, indeed, a certain course to be held. No one acquainted with any of the wonderful works written by Russian composers, Glinka or Rimsky Korsakov, Borodin or Glazounov, on Eastern motives can listen without a certain amount of impatience to that Rhapsody in which the rustic freeborn tunes of the East are made to appear in Teutonic Universitarian garb, and drilled according to German regulation.

That, no doubt, is an extreme case. But one may observe something to a degree similar in the works of composers belonging to other countries, who have sedulously resorted to their national folk-tunes—like Grieg, Dvorak, Smetana—but have not tried to reject

or have imperfectly succeeded in rejecting scholastic convention. At times one finds in their raw material, in the motives, a charm of freshness and of genuineness for which one vainly seeks in the working-out.

And when one comes to studying certain highly scientific monographs devoted by German authors to exotic folk-music; when one sees the remorseless, illogical, inartistic way in which these authors attempt to reduce Hindoo, Chinese, or Polynesian folk-tunes to four-part harmony with the usual tonic, dominant and subdominant, one realizes at one stroke the full extent of the mistake that consists in believing that all music must be and is governed by one unfailing law.

Folk-tune is but one of the factors that have led to progress in musical art. Another, the chiefest, is the principle of poetic music by which the stereotyped conception of form has been overthrown—musical art acquiring a hitherto unsuspected freedom. Without attempting to summarize all that has been said on behalf of or against poetic, *programme* music, one may point to the fact that ever since the days of Beethoven a wonderful branch of the art has cropped up and borne blossom and fruit. We are the richer, undoubtedly, for programme music—whose spirit is the reverse of conservative, since it obeys no fixed law—and programme music is what German aestheticians and art-judges, as a body, have fought against with relentless ardor, proclaiming it to be a weed, a fungus in the garden of "pure, abstract" art. It will be found that the prejudice against poetic music is almost universal among German writers on music and German musicians. Alone the potent, overruling influence of Richard Strauss has produced a reaction in that respect, at least on a small scale. Rightly enough, Germany acknowledges in Strauss the upholder of her ancestral tradition both in the letter and in the spirit. But for the German, formalism and abstractedness appear to be the only saving graces of programme music. They enjoy it not in proportion as it opens new paths, but in proportion as it does not infringe the custom.

The modern German school branches into what may be called, by an arbitrary but not unserviceable distinction, the Viennese school, whose chief exponent is Arnold Schönberg. Schönberg's art is altogether founded on

classical, conservative tradition, but has evolved so far that one is at some pains to acknowledge its origin. An article will in due course be devoted to the Viennese school, and also to a number of young German or Austrian composers who have recently revealed themselves.

(To be continued)

A Musical Pilgrim's Progress

By WILSON A. BURROWS



THE amateur musician whose development is here recounted took his first systematic steps in the vast, diverse, and glorious world of music in this wise. As errand boy in a Wall Street office he was incessantly whistling: a habit still undiminished despite the flight of thirty years. One day, after an exceptionally shrill and sostenuto passage had rent the air and exasperated the bookkeepers, a broker associated with the house said to him: "You have a good ear. Now, I have a violin at home that you may have if you will promise to study it seriously."

The music-hungry lad who had been supplying his æsthetic needs by frequent visits to the shrines of "Evangeline," The McCaull Opera Company, and Harrigan and Hart, was overjoyed, of course: he promptly seized this miraculous chance, and at once placed himself for tuition in the genial hands of one of the numerous Mollenhauers.

These early lessons were full of a novel delight that had scant reference to the hard-won mysteries of technique. He soon became fascinated with the affable and romantic temperament of his vivacious young teacher, who varied the monotony of tuition by Wild West yarns, and by weird compositions—gladly played to the amazed pupil—supposed to depict Indian life and cowboy vagaries. The instructor was rich, too, in gleeful anecdotes of life under the stage, for he often played in theatres. In so congenial an atmosphere the glamor that music and the drama held for the pupil grew apace, and he soon announced his intention of becoming a professional musician. He thereupon began timid negotiations with a bass-player in Koster and Bial's classic Twenty-third Street temple, with a view to the study of certain humble but in-

dispensable instruments demanding no great digital dexterity, for he early realized that he could not hope to master the violin.

These artistic schemes were not discouraged by the amateur's broker friend, who must have foreseen, with rare intuition, that his protégé was unlikely to develop into a Napoleon of Finance; but at this juncture the lad chanced to speak of his aspirations to an old and sagacious friend devoid of musical prejudices. After hearing the youth's eager plans, this wise citizen proceeded with relentless logic, interspersed with "wise saws and modern instances," to show him the folly of lightly throwing away his chances in business. He also dwelt on the possible loss, even of his ardor for music when bound to its daily drudgery. "Remain as you are," quoth he, "an amateur in the best sense of the word, and you will always love music. The business you are now so ready to abandon will, with proper application, maintain you far better than fiddling, unless you become a virtuoso, which is extremely unlikely."

The lad pondered these things sadly; but, having little conceit of his inherent musicianship, and being loth to embark on any course likely to mar his delight in music, he stuck to his business.

But, though his plans for the study of "double-bass" and tuba were quietly terminated, he wooed his violin with fresh vigor and slowly growing facility. Then, too, he taught himself the viola clef, thus enlarging, to an unforeseen extent, his musical horizon and usefulness.

When he had reached a point where he could grope his way through the easier quartettes of Haydn and Mozart without undue mental anguish, and had begun to count his bars and rests as by second nature, he attached himself to three kindred souls of like equipment and inclinations. With these he made weekly essays at chamber-music, and to this day he marvels at the unfathomable patience of those who chanced to listen; but, though the results were far from euphonious, they carried into blissful realms the perspiring players, who were thus unconsciously absorbing a true appreciation of the classics: a foundation indispensable to the proper comprehension of musical structure, and one which could scarcely be acquired in a more delightful way.

Presently, through his devotion to the in-

conspicuous viola, an instrument singularly neglected by his associates, he became known to a larger circle, and soon entered an orchestral class under that sarcastic genius from Texas, Frank van der Stucken. Shortly thereafter he was admitted to the Amicitia Orchestral Society, then composed of seventy or eighty capable amateurs and semi-professionals, who rehearsed in the basement of the old Brewers' Exchange on East Fifteenth Street, New York. Here the ceiling was low, the brass-players many and robust, and the distracted novice there played hundreds of bars week after week, unable to hear a note of his own making. But there, after five checkered years, he grew well acquainted with dozens of important orchestral works, gained many sterling friends, and cultivated a fondness for a certain "Pilsner," which flowed without stint after every rehearsal.

The concerts of the Amicitia were held first in Chickering Hall, later in Carnegie Hall, and the amateur will never forget his thrills of pride in those festal events. He was now a part of a full symphony orchestra; his name appeared on the ornate programme, some of his dearest friends were always present, he was aiding in the production of music that he knew and enjoyed thoroughly, and by degrees he was learning to look with bored and indifferent glance over a "sea of upturned faces."

Meanwhile, he was steadily increasing his knowledge of the routine so needful to the orchestral player and so little suspected by the mere listener. With wider experience came greater demand, and he now began to play in divers churches with ambitious and frugal choirmasters. He recalls vividly his evening in a church on West Twenty-second Street, or thereabouts, devoted to colored folk. A gala service, with arias and choruses from "Messiah" and "Elijah," was sung, it was his first time in the robes of the Episcopal Church, and in this case the draperies fitted very badly. He became familiar, too, with the service of the Roman Church, sitting often in choir-lofts on state occasions, playing Masses by composers with unfamiliar names. At most of these functions the instrumental forces were deplorably haphazard and inefficient; but the rugged and syncopated results always seemed to be accepted as a matter of course. Into many Protestant churches he strayed with violin or viola, usually for productions of

"The Messiah," which he has played under an incredible variety of handicaps.

Indeed, the amateur experienced much uneasiness in choir-galleries, principally for these reasons: Lack of proper rehearsal, of needful space, of opportunity to tune, and a fluctuating temperature that generally demoralized the strings. In many cases there would be a total absence of orchestral parts, and he has often beheld a group of players: string, wood, and brass, who "gazed at each other in a wild dismay" because an unsophisticated organist expected them to play from the ordinary piano or vocal part. This, a matter of no great difficulty for strings, save in constant turning of pages, would be quite out of the question for clarinets, trumpets and horns. Again, these church affairs would be undertaken with very few players, badly placed, and a mishap under these conditions would be distressingly apparent. Strings have snapped at the worst possible moment, and an inexperienced player alone at a desk with no one near to help him with timely "cue" was prone to go astray. Not soon will he forget one unhappy night when the "Messiah" was being sung. Sitting remote from the organ or any helpful friend, with no rehearsal, he promptly lost his place in the duet, "And He Shall Feed His Flock," where the viola figure is singularly monotonous and elusive; and there he sat, a prey to the most painful emotions, dismally "vamping" to the end.

He now became acceptable—always as volunteer—in orchestras connected with amateur operatic productions. Thus he played in three successive performances of "Patience," at the Metropolitan Opera House, an exciting, entrancing, and unforgettable episode. He subsequently aided in many productions of the Gilbert and Sullivan operettas, in divers places and with orchestras of all sorts and conditions. It is needless to say that this acquaintance with these charming and artistic works has been a source of great delight to him, and his pulses quicken even now when he hears the potent names or strains.

In course of time the musical pilgrim, now dwelling in the suburbs, was grieved to learn that he was regarded with disfavor by the local branch of the Musical Union. With three members of this body he had been playing quartettes, and they occasionally volunteered to enliven a dull church, Y. M. C. A., or

similar meeting. One day he saw in a local paper that his quartette was playing at some affair that evening. This surprised him a bit, for he had not been notified. He was unable to attend, at any rate, so he quietly waited to see what it all meant. He soon learned that his professional associates had been bidden to reorganize the quartette, leaving out the amateur viola. This they promptly did, but, with a delicacy all too rare, they withheld the painful tidings, which came to the pilgrim quite by chance.

Finding himself thus debarred from the society of professional players, and wearied with a long and unavailing quest for capable amateurs, he then sought refuge in the chorus, thus opening a fresh and fruitful phase of his musical pilgrimage, and incidentally acquiring much fluency in biblical quotation through protracted singing of church music and oratorio. Indeed, his highest artistic joy has been found in choral work, particularly with a suburban society that employed, several times each season, a professional band of thirty or forty men. Into this body he was often permitted to smuggle himself and play among the violas at the concerts, fearful the while that some lynx-eyed player would challenge his right to profane the esoteric circle of the M. M. P. U. and demand his instant expulsion. But those were serener days than the present for orchestral players, and his presence provoked no protest from the professionals, whom he found uniformly considerate and courteous. Many a time some weary veteran whose desk he shared has gently recalled the amateur's agitated groping, patiently indicating with the tip of his bow the proper place in the part before them.

These choral concerts were on a much higher plane than the usual scratch church events, and in them the pilgrim felt not unlike the fabled fly on the chariot wheel; he sat among splendid players, enveloped in a glorious cloud of choral and orchestral tone that exalted his rapt spirit to a degree commonly assumed to be the sole heritage of angels.

Looking back upon twenty-eight years of fiddling, of which a scant, but wholly veracious account is here given, the pilgrim is at times almost able to delude himself with the idea that he has had an artistic career. At least, he has wrought in music of every type, and has encountered many interesting and fa-

mous folk. He realizes, too, that he has had glimpses of the mysteries of musical creation and interpretation; he keenly appreciates that marvelous and infinite instrument, the modern orchestra, and is aware of some of the many factors that contribute to its efficiency. One may devote toilsome years to his Berlioz, Gavaert, or Prout; but through these alone he can never gain that intimacy with the orchestra's elusive mazes that one almost unconsciously absorbs through long contact with diverse players and conditions. If one has borne his part in opera, symphony, or oratorio, with the preliminary struggles—the infinite repetition of baffling phrases, the minute analysis, the varied emphasis of the several tonal groups—that a competent conductor will insist upon, he will know, feel, and love the work far more than the mere hearer can hope to.

The joy of participating in worthy music so moves the pilgrim that he cannot avoid a feeling of deep pity for those who carry none of it about in their hearts. To him it has brought a veritable museum of glowing memories, and a host of valuable friends. It has broadened his reading, for he wished to know something about "Faust," "Francesca da Rimini," "Mazepa," "Peer Gynt," and the host of other literary subjects that he had found portrayed in music; and so far from interfering with his business, it has actually proved a direct stimulus thereto. Another reassuring result of his experience is the discovery that the vast cultural advantages of music are accessible even to those of very modest technical attainments, despite the prevalent fallacy that the heights and depths of the art are attainable only by the virtuoso. The pilgrim had but eighteen months' instruction on his instrument, and most of his meager facility was the result of constant practice, daring efforts, and a minute observation of players in the better orchestras. His devotion to music has kept his soul young and hopeful in the midst of a calling beset with peculiar hazards and exactions, and he has long been convinced that the more prosaic and wearing one's daily task may be, the more needful and wholesome is the recuperation to be found in the tonal art.

For those who cannot play an instrument, membership in one of the numerous choruses in and around New York will be found a true source of pleasure and instruction.

Facts, Rumors and Remarks

The Sinfonia Fraternity of America has issued the programme for its third annual prize competition. The subject is a male chorus with soli and piano or organ accompaniment, and the prize offered is one hundred dollars in gold and an engraved certificate of honor. The competition is open to all male citizens of the United States and is for the purpose of encouraging composition among American musicians. The judges are to be Frank Damrosch, Louis Victor Saar and Gustave Strube. The following rules will govern this contest:

"The style of the composition must be a male chorus with soli and organ or piano accompaniment or both.

"The music must be set to the words of a stipulated poem by Joseph Rodman Drake.

"The composer must be a male and an American citizen.

"Sinfonians and non-Sinfonians are eligible to compete.

"The composer must not sign his name to the manuscript, but shall use a private mark on same. The manuscript must be accompanied by a sealed envelope, containing his private mark, the full name and address of the composer, and sufficient postage for the return of the manuscript. No envelope will be opened until the judges have made an award.

"Manuscripts must be forwarded flat or folded once.

"Compositions submitted must not have been published nor have been given public performance. The Sinfonia Fraternity reserves the right to first production of the successful composition, at its fourteenth annual convention at Baltimore, November 30, December 1, 2, 1914.

"The judges reserve the right to reject all compositions, if in their opinion none has sufficient worth to merit the award.

"The competition will close on August 15, 1914, and the award will be made at the above mentioned convention.

"All manuscripts should be sent to F. Otis Drayton, New England Conservatory of Music, Boston, Mass. Further information can be secured from this source."

* * *

In the *May Century* there is an article on Music of To-day and To-morrow by James Huneker which should be read by all those lovers of music who profess to be in despair over the tendencies of the modern composer to violate all the rules of art. It is looking far ahead when Mr. Huneker says that ten years hence Schoenberg may be considered quite as conventional as we now consider Strauss and Debussy. In the present day it seems impossible until one remembers the early days of Wagner. Emerson said, "When a great man dies, the world looks for his successor. He has no successor," and Mr. McClure in his autobiography says that there is always a period of from ten to fifteen years between the death of one genius and the rise of another. During this period we grow accustomed to and become familiar with the ways and methods of the last great composer so that when the new one arrives the old becomes the conventional. But the great old never die, great noises come and go, and we still listen to Beethoven and read Homer.

Foreign Notes

In the records of the proceedings of the "Society for the progress of Music" have been found three autograph letters by Richard Wagner **AMSTERDAM** and eight by Franz Liszt, all written between 1854 and 1857 to the founder of the Society.

The production of "Parsifal" in this city has been a complete success. Schuch conducts. Vogeleström, Sölsken, and Sost take the part of **DRESDEN** Parsifal alternately; Eva von der Osten and Helena Forti that of Kundry; Zottmayer appears as Gurnemans.

Professor Fritz Stein, the discoverer of Beethoven's "Jena Symphony," has discovered another lost work by the same master: a set of variations on Mozart's "La ci darem la mano" for two oboes and cor anglais. (The work is quoted in Grove's Dictionary, latest edition, Vol. I, p. 602.) **JENA**

Franco Alfano's "The Ghost of Don Giovanni" has been produced at the Scala with little success. The Scala will give until the end of May a series of symphony concerts. Among the conductors engaged are **MILANO** Nikisch, Steinbach, Bodansky, Schührich and Guarnieri.

The fourth centenary of the birth of Giovanni Pierlingi da Palestrina will be celebrated in great pomp. A statue of the master is to be erected, and a permanent exhibition room devoted to his autograph manuscripts (now in Saint Jean de Latran), portraits and other documents is to be created. His Holiness the Pope has contributed a gift of \$400 toward the expenses of the festivities. **PALESTRINA**

A Bohemian committee has been created with the object of erecting a monument to Gluck at Hammes, the city in which he spent a great part of his life. **PRAGUE**

The important collection of musical records known under the designation of "Archiven der Musik und der Theater," now in Munich, which comprises over 200,000 documents concerning music and musicians from the beginning of the nineteenth century to the present day, will shortly be transferred here. **BERLIN**

The Joseph Joachim Stiftang, whose object is to assist the most deserving pupils of the schools of music throughout Germany, will begin to operate on October 1. Musical instruments and financial aid will be given to young students having graduated at least sixth months at a professional school.

The jury of the competition for a German translation of "Don Giovanni" has awarded the 10,000 mark prize to the singer, Karl Scherdemantel, who had previously translated "Cosi fan tutti."

A great success of Milantray has been obtained by "Daniel in the Lion's Den," an opera by Ernst von Wolzogen, the music by Frau Amelia **HAMBURG** Nikisch, the wife of the celebrated Kapellmeister. A remarkable episode in the poem is that in order to prove the priests

of Baal to be imposters, Daniel causes the floor of the Temple to be strewn with fine dust so as to show their footmarks when they come to steal the offerings. But they sweep the floor, and Daniel, as a calumniator, is thrown to the lions.

"Tristan and Isolde" having been produced, an important fraction of the audience have sent to the manager a letter to the effect that, **MANTUA** "witnesses and victims of the deplorable impression created by Wagner's work, they humbly begged not to have so powerful a soporific thrust upon them and their fellow music-lovers. One slept well at Mantua without Wagner's coming to the rescue. Should the manager not listen to their prayer, they would resort to 'unfriendly resources' in order to rid the theatre of that unbearable score, and cause disorder, and even damages, until the manager returned to a more wholesome policy."

A company has been formed with the object of producing through all Italy Orazio Vecchi's "Amfiparnasso," the prototype of opera-buffa. That curious work was first produced at Modena in 1594, and was published at Venice in 1597. It consists of three acts. The characters are Pantalon, the Doctor Graziano (a Pole), a Spanish Captain, nine Italians, and a choir of Jews who sing in the Hebrew language. **TRIESTE**

The takings of the Grand Opéra, during the year 1913, have amounted to almost \$600,000. Those of the Opéra-Comique have been about \$10,000 less. **PARIS**

At the concerts Monteux has been given with great success Stravinsky's "Sacre du Printemps."

At the Société Musicale Indépendante songs by a fifteen-year-old composer, Georges Auris, have won much applause. They reveal a mature skill and a truly artistic temperament.

A concert has been devoted to the works of the Spanish composer, Enrique Granados.

At the Opéra-Comique, Madame Isnardon has appeared in the title part of "Iphigénie en Tauride."

At the Théâtre des Champs Elysées the American syndicate has produced Montemezzi's "l'Amore dei tre Re."

M. Broussan, the actual manager of the Grand-Opéra, whose privilege expires on December 31, will from that date become the head of a musical firm whose ambitious object, according to statutes, will be to forward the progress of dramatic music, and also of the drama; to publish and produce works, to engage artists, form troupes, etc.

Difficulties have arisen between the managers of the Opéra-Comique, MM. Isola brothers on one hand, M. Ghensi on the other, on the subject of the managers respective attributions. MM. Isola complain that M. Ghensi does not leave them sufficient authority in matters pertaining to the purchase of costumes, stage properties, etc., which entail their joint responsibility. The conflict has been easily solved, and the co-operation will continue in a spirit of friendship.

The library of the Conservatoire has received as a gift from the daughters of Pauline Viardot, an important collection of manuscript music, comprising autograph scores by Manuel Garcia and many other valuable members.

The city council has purchased the house in which Robert Schumann was born. It is to be converted into a Schumann Museum, which will be shortly opened to the public. **ZWICKAU**

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

THE present craze for dancing is attracting the attention of thinking people. It seems to be a sort of *mania insana*, and will very likely wear itself out.

If, however, it continues to rage for any length of time we may expect to see essays written on the subject by eminent brain specialists!

There is a remote connection between Church Music and dancing that is lost sight of by the majority of "tangoists." And there is also a relation between rhythm, music, and emotion that is beyond the ken of the unphilosophical.

Rhythm, instruments of percussion to mark it, and dancing all came upon the scene ages before "music" (in our sense of the word) was even thought of.

Everywhere among the ancients, whether civilized or savage, dancing was a distinct form of religious worship. Choir-boys, and "grown-ups" as well, sometimes express amazement at the frequent mention of the Terpsichorean art in the Psalms. "Praise Him in the dances" and similar expressions of King David puzzle the average chorister.

In its earliest forms among simple races, dancing was a mode of outward expression for strong emotions of joy, sorrow, love, rage, —and for solemn and impassioned religious feelings. War dances and religious dances still exist, although chiefly among savage or partially civilized people.

A survival of the ecclesiastical dance is still to be seen in Spain, where during the Corpus Christi Octave a ballet is performed before the high altar of Seville Cathedral by choir-boys in plumed hats and the dress of pages.

However, the present outburst of the dancing hysteria will probably not invade the churches. It is a sort of secular psychological phenomenon exhibiting symptoms of the infectious kind. It is yet to be proved that there is not a dancing microbe. A species of Tarantism has broken out on some of the

Western railroads, although tarantulas are extinct on Pullman sleepers and day coaches.

"Tango your way to the West" is the latest advertisement of transcontinental lines. Cars seventy feet long are provided with victrolas and movable seats and tables. Railway companies not progressive enough to dance to the chants set for the times will be boycotted by the *Bacillus Terpsichorus*, and brought to their senses.

THE Fourth Annual Report of the Organists' Benevolent League has just been published. This association, which was founded in December, 1909, and of which Sir Frederick Bridge is president, shows a solid growth, not merely in the amount of annual subscriptions, but in the growing influence which it exerts over all concerned in the welfare of deserving organists who, through no fault of their own, have met with serious misfortune.

Sooner or later a similar body will in all probability be founded in New York, either as an independent organization or as a branch of some parent association—the American Guild, for instance.

The progress of this Anglican league will be watched with interest. It represents a noble charity, and deserves the support of all organists.

During the year 1913 thirty-seven applicants received grants. The desirability of placing the League in a position to afford permanent relief, from assured income, has been prominently brought before the managing committee during the year, by renewed applications from those whose needs are quite inadequately met by a single grant.

The majority of those who sought aid last year were, by reason of old age, or other causes, permanently incapacitated from further work.

Among interesting cases mentioned in the Report, which serve as illustrations of unusual hardship, are the following:

"A, age 70, has heart disease and paralysis. Held one organ appointment for more than 30 years: has a wife and son (also paralyzed).

"B, age 42, is paralyzed, held one appointment for 20 years: has a delicate wife and two children, and no income whatever.

"C, age 73, Graduate in Music, afflicted with

senile dementia, was organist of one church for 25 years, and another for 17 years. Has no income."

It would appear from these cases that the League renders assistance more particularly to organists who are in dire extremity. And unquestionably these are cases that have undergone very careful investigation. One can hardly refrain from admiration on the one hand, and indignation on the other. The former for the League—the latter for the parishes, forgetful of A, B, and C.

Space forbids at present a further account of this good work.

Suffice it to say that the League is a monument of Christian charity to the unselfish men who founded it.



AFTER Holy Week and Easter the foreign musical journals generally make mention of the singing of certain notable choirs, for example, the choir of Cologne Cathedral, St. Thomas' Church, Leipsig, and the Sistine Chapel.

From year to year reports vary somewhat as to the condition of these "crack" organizations—if we may apply that unecclesiastical term to choirs of international reputation.

Of late we have heard that the Cologne trebles were developing a shrill quality, and those of Leipsig a coarseness of tone on low notes. But, as all choirs, famous and infamous, are pretty sure to receive a liberal amount of unfair criticism, we must discount much that is said and written of them.

The Vatican choir seems to hold its ancient reputation as being the finest male choir in Italy, if not in all Europe. A recent photograph of the choristers shows a rather large proportion of young boys, apparently between the ages of nine and twelve years. Undoubtedly there is a variation from year to year in this proportion of very young boys. The climate of Rome may have (and probably does have) an influence over mutation, making it earlier than it would be in more northern latitudes. Ordinarily, under a choir school régime, if the whole number of trebles were to be divided by the number six the quotient would represent the annual loss of "old" boys and the corresponding replenishment of young ones. In very cold or very warm climates this division would vary according to the length of vocal life of the trebles in actual service.

The Vatican choir has only one real rival in all the churches of the Roman communion, and that is the superbly trained choir of Westminster Cathedral, London.

It was openly stated not long ago that Perosi would visit London for the express purpose of studying Terry's methods. Whether the visit has been made or not we do not know, that it is well worth making we do know.

Those who have heard the beautiful *sostenuto* effects produced by the Sistine Choir, and the almost indefinable fluency of the voices, will read with more or less astonishment the following account of "swinish" singing from the pen of Cardinal Wiseman. It takes us back many years, to be sure, but that does not alleviate the shock very much!

"The music of the Papal Choir is corrupt. Many sang different words. While this went on, in one case the tenor sang in a Mass of Our Lady, a whole hymn throughout the Kyrie, Gloria and Credo. Pope Nicholas V asked Cardinal Domenico Capranica what he thought of his choir, and was told it was like a 'sack of young swine,' for he heard a dreadful noise, but could distinguish nothing articulate. Cirillo Franchi says, 'It is their greatest happiness to contrive that while one sings "Sanctus" the other should sing Sabaoth, and a third "Gloria tua," with certain howls, bellowings and guttural sounds, so that they more resemble cats in January than flowers in May.'"



BY THE death of the Rev. Henry Harrison Oberly, D.D., rector of Christ Church, Elizabeth, N. J., for nearly forty years, the Church loses a priest who was noted for his musical learning.

Dr. Oberly served as a curate in Trinity Church, N. Y., in the early days of his ministry, when "boy choirs" were few and far between, and were looked upon with suspicion and dislike. He afterward held two rectorships in the Diocese of Albany, and then went to Christ Church, Elizabeth. Throughout his ministry he was prominently identified with the advancement of Anglican principles in choral worship. He was one of a comparatively small body of men who fought hard for what was musically right, and in accordance with Church principles, at a time when few

clergymen knew the difference, chorally speaking, between right and wrong.

The Church owes an enormous debt of gratitude to men of Dr. Oberly's stamp. A vast amount of the looseness and license in choral matters that is now much in evidence in churches throughout the land is due to the apparent (or, perhaps, real) indifference of the clergy. Without the restraining influence of those who are *aggressive* in preserving ecclesiastical music from "liberal practices" as they are sometimes called, this looseness and license would grow apace.

Dr. Oberly was also prominent in the affairs of the Diocese of New Jersey. He was a profound liturgiologist and his pen was ever ready to defend Churchmanship of the highest order. To the cause of Church Music his death is no small loss.

THE recent performance of Bach's St. Matthew Passion at the Cathedral of St. John the Divine brought about a controversy in the columns of the *Evening Post* as to the advisability of giving such ponderous music without a large chorus of adult choristers. The reports of this rendition were all, as far as we know, distinctly favorable, and reflected credit on all concerned. But "critics," like dandelions in spring, make their appearance often when least expected. Among the suggestions made through the *Post* was one to the effect that Bach's music, being over the heads of people in general, should be side-tracked in favor of the more popular compositions of Handel, Haydn, Mozart, Gounod, and Mendelssohn!

The ability of boys to cope with Bach's works was proclaimed by Mr. Tertius Noble as follows:

"I think it would be to the advantage of ——— to take a trip to England in order to hear a performance of Bach's St. Matthew Passion given by a large boy choir, numbering perhaps some two hundred voices, in St. Paul's Cathedral in Holy Week. I have heard this work sung over and over again by festival choruses, and other great choral bodies, but I have never yet heard a performance that could equal the St. Paul's inspired and devotional rendering. The boy chorister, who has the good fortune to be trained in a cathedral from an early age, has many advantages over the ordinary adult

singer—the double daily service, the regular daily rehearsal, the constant coming in contact with all that is beautiful in musical literature, all these things tend to make him a finely cultured musician, one who cannot only enjoy the works of Bach and Brahms, but infinitely prefer them to the endless array of 'lolly-pop' ditties which so often pass as church music. Moreover, they *have* the understanding to interpret and bring out the innermost subtleties in complex and difficult compositions with quite, as much ability as the average adult choral singer; at least, this is my experience after twenty years of cathedral work and an equal number of years of conducting large choral societies and festivals."

Mr. R. Hargreaves, an old St. Paul's boy, also had something to say of the boy's ability to comprehend and appreciate classical music. We quote: "Mr. Noble very truly writes of the unequalled grandeur and beauty of the annual performance of the Passion music in St. Paul's Cathedral, in which the soprano music throughout is rendered entirely by boys between the ages of eight and fifteen years. It was a proud responsibility to stand before the batons of men like Stainer and Martin, the great orchestra, and the vast throngs of humanity, and await the signals for those glorious onslaughts. Such is the spirit of the boy. We were most of us ready, too, for the great solos when called upon. 'Have mercy upon me, O Lord' (St. Matthew) was the haunting gem of the entire work to our young minds, and much envy was felt toward the boy selected to sing it. When one reflects that the occasion to which Dr. Noble makes reference is only one of the numerous musical performances held at St. Paul's throughout the Christian year, during which the regular services are two every week day and three on Sundays, all fully choral, and embracing the works of Beethoven, Cherubini, Haydn, Handel, Mozart, Schubert, Schumann, Spohr, Mendelssohn, and Brahms, etc., it will not appear that the minds of children cannot by constant association and influence be guided and enlightened to the subtleties and beauties of great master works."

It would be interesting to know how many of our readers have heard the St. Thomas boys (Leipzig) render the music of the great master. What would the good people of Leipzig think of they should see some of the effu-

sions that appear in New York papers relative to church music in general and male choirs in particular! And pray what would Johann Sebastian Bach himself think of twentieth century progress in music if he were to come to life and "read the papers,"—he who was so great a choirmaster, and who knew as much about the boy voice as he did about counterpoint?



WE EXTEND our hearty congratulations to Mr. Miles Farrow, the able organist and choirmaster of St. John's Cathedral, on the munificent endowment provided for the Cathedral Choir School. Church music throughout the whole country will be benefited thereby, as there will be nothing now to prevent the Cathedral choir from attaining the very highest point of excellence, and from serving as a model for choirs of the higher class. The giving of half a million dollars for the choir fund is thus commented upon by the *Living Church*.

"At the 11 o'clock service on Easter Day, in the Cathedral of St. John the Divine, Mr. Frederick G. Bourne made an offering of \$500,000 for the endowment fund of the choir school of the Cathedral, the income of which is to be used for its maintenance. Mr. Bourne has for many years been greatly interested in Church music, and is himself an accomplished musician. As a boy he was a chorister in Trinity parish, and for eighteen years was connected with the choir of the Church of the Incarnation. He also has been interested in other musical organizations, besides having very large and wide business connections in which he is well known in New York City and throughout the country. It is peculiarly fitting that a gift for this purpose should come through one who has been so intimately connected with the work which the choir school does. The choir school, to educate the boys of the Cathedral choir, was founded in 1901 by Bishop Potter, who recognized that such a school would be necessary for the Cathedral in order to maintain a high standard of religious music, both for itself, the city of New York, and the whole country. For eleven years it was under the headmastership of the Rev. Dr. Ernest Voorhis. Mr. I. M. Beard, formerly of St. Paul's School, Concord, succeeded Dr. Voorhis, and is the present headmaster. The choir, under

the able leadership of Mr. Miles Farrow, who came from Baltimore five years ago to be the Cathedral organist, consists of forty boys and twenty men, and is well known for its efficiency and the beauty of its services. Last year Mrs. J. Jarrett Blodgett presented to the Cathedral a fine building, to the memory of her father, John H. Sherwood, for the use of the choir school, which was erected in the Cathedral grounds, facing Morningside Park."



SIR FREDERICK BRIDGE has no belief in the Baconian Theory that he who marries gives hostages to fortune. We forget how many times Sir Frederick has mortgaged himself to the fickle goddess,—but he was married for the ——— time a few weeks ago.

We read in the *Musical Standard* (London) of April 25:

"At Westminster Abbey, last week, there was the scent of orange blossoms in the ancient chapel of St. Faith, and the sound of wedding bells in the air, when the Abbey organist, Sir Frederick Bridge, was married to Miss Marjorie Wood, the Abbey choristers attending in honor of their chief, and the Dean himself performing the ceremony. The music, being accompanied, had been arranged specially by one of Sir Frederick's pupils, and simple as the service was, it was marked with the taste and musical excellence to which Sir Frederick Bridge has accustomed us. All good wishes to the happy pair. According to the account in the *Globe*, the congregation included 'Sir James Martin, the organist at St. Paul's Cathedral,' while 'the whole of the service was rendered by the Abbey choristers.' If this is to be taken literally, the service would have no room for the prayers of the Dean, or for the questions asked and responses demanded of the happy pair. Other papers, however, give Sir George and Lady Martin's names correctly, and ascribe no such impossible feat to the choristers of Westminster Abbey."

Obituary

Mr. Herbert Loveday, organist and choirmaster of St. Mary's Church, Tuxedo Park, N. Y., met his death on May 3 by being run over by an automobile. Mr. Loveday was of English birth and had been in this country about four years. He was formerly organist at St. Chrysostom's Chapel, New York City, and the composer of several services and anthems, which are very favorably known. Apart from his standing in his profession he was much esteemed for his personal qualities.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

A meeting of the Council was held on Monday, April 27 at 90 Trinity Place, the following members being present: Messrs. J. Warren Andrews, Federlein, Baier, Norton, Dickinson, Hedden, Keese, Demarest, Munson, James, Milligan, Brewer and Sealy. Mr. R. Jefferson Hall was transferred from the Colorado Chapter to headquarters.

The resignation of Mr. J. MacLean, Colleague, was accepted.

The election of officers of the Northern California and Southern California Chapters was ratified.

The following Colleagues were elected:

Mrs. Pauline D. Gold.....	New York City.
Miss Pauline Voorhees.....	New Haven, Conn.
Robert Y. Barrows.....	Rutherford, N. J.
Allen Van R. Dutcher.....	Arlington, N. J.
Malcolm D. McMillan.....	St. Paul, Minn.
Edward P. Schwartz.....	West Hoboken, N. J.
B. C. D. Camp.....	Cincinnati, Ohio.
William Eggers.....	Fort Thomas, Ky.
R. V. Stratton.....	Frankfort, Ky.
Mrs. Louise S. Trezerant.....	Memphis, Tenn.
Miss Elizabeth Moshy.....	Memphis, Tenn.
Walter S. Fleming.....	New York City.
Lewis A. Vantine.....	East Milwaukee, Wis.

The annual meeting of the American Guild of Organists was held at the Hotel Gerard, New York, on May 7, about 35 members being present.

The Warden, General Secretary and General Treasurer read their reports for the year, which were followed by the reading of reports from the New England Chapter (by Mr. Clemson, the Dean, who was present), the Northern Ohio, Southern Ohio, Western New York, Michigan, Northern California, Southern California, Illinois, Minnesota, District of Columbia, Maryland, Colorado, Tennessee, Missouri, Washington and Oregon Chapters.

The matter of holding a convention was brought up and there was much discussion. Finally it was put to vote as to whether it was the consensus of opinion that such a convention should be held at some future time and the vote was almost unanimous in favor of it. Next the best season of the year in which to hold a convention was discussed, either the early summer or the Christmas holidays, the vote being in favor of the latter.

The meeting then proceeded to the election of general officers and councillors, with the following result:

Warden.....	J. Warren Andrews, A.G.O.
Sub-Warden.....	S. Lewis Elmer, A.A.G.O.
General Secretary.....	Harold Vincent Nulligan, F.A.G.O.
General Registrar.....	Lawrence J. Munson, F.A.G.O.
General Treasurer.....	Victor Baier, Mus. Doc., A.G.O.
Librarian.....	Albert Reeves Norton, A.A.G.O.
Auditors.....	Clement R. Gale, A.G.O., and Hermon B. Keese.

Councillors, to serve three years:

C. Whitney Coombs, A.G.O.
George Henry Day, F.A.G.O.
H. Brooks Day, F.A.G.O.
Gottfried H. Federlein, F.A.G.O.
Frederick Schlieder, F.A.G.O.

Both officers and councillors take office September 1.

The amendment to Article 2, Section 6, of the

Constitution was presented and favorably acted upon. This amendment, which affects only the last sentence of the section quoted, reads as follows: "Any member whose dues are six months in arrears, notice of that fact having been sent by mail to his address by the General Treasurer, or in the case of a member of a Chapter by the Treasurer of such Chapter, may be considered to have forfeited his membership."

A rising vote of thanks was given to the retiring Secretary, Mr. Federlein, for his untiring service to the Guild in the three years he has held that office, and a like vote was extended to Dr. Baier, the Treasurer, who has done much to straighten out the financial affairs of the Guild.

After a light repast the meeting adjourned.

WESTERN NEW YORK CHAPTER

At the annual meeting the following officers were elected:

Dean.....	William Irving Lyon, Batavia, N. Y.
Sub-Dean.....	William Benbow, Buffalo, N. Y.
Secretary.....	Miss Alice C. Weysard, Rochester, N. Y.
Treasurer.....	Carl F. Paul, Rochester, N. Y.
Registrar.....	Miss Helen T. Schaefer, Rochester, N. Y.

Executive Committee, consisting of the above and:

George E. Fisher	Chas. E. Van Laer
Mrs. Louis E. Fuller	Arthur E. Young
Mrs. Chas. T. Garner	B. A. Griswold
Norman Nairn	Frank S. Dewire
Geo. B. Penny	

MICHIGAN CHAPTER

The fortieth organ recital was given by Paul Allen Beymer at Trinity Church, Houghton, on April 23, the programme being as follows:

Benediction	Karg-Elert
Jubilate Deo	Silver
Evensong	Johnston
Scherzo (Canon)	Jadassohn
Finale to Act 2 "Madam Butterfly"	Puccini
Grand Choeur in A	Kinder
Song of Sorrow	Nevin
Resurrection Morn	Johnston
Caprice (The Brook)	Dethier
Cantilene	Frysinger
March and Chorus from Tannhauser	Wagner

NORTHERN CALIFORNIA CHAPTER

The following officers were elected for the ensuing year on April 2:

Dean.....	H.J. Stewart, Mus. Doc., A.G.O.
Sub-Dean.....	Otto Fleissner
Secretary.....	Edgar L. Reinhold
Treasurer.....	John Haraden Pratt
Librarian.....	Vincent Arrillaga

Executive committee:

Warren D. Allen, A.A.G.O.
Wallace A. Sabin, F.R.C.O., F.A.G.O.
Mrs. Josephine Crew Aylwin, F.A.G.O.
Miss Bessie H. Beatty.

The secretary's annual report showed a member-

ship of 38 at the present; 2 were lost through death, 5 through resignation and 2 by removal. Eleven organ recitals were given the past year and one public service. A lively interest is manifested in the coming examinations.

SOUTHERN CALIFORNIA CHAPTER

At the annual meeting held Monday, April 13, the following officers were elected:

Dean.....	M. F. Mason
Sub-Dean.....	P. Shaul-Hallett, F.A.G.O.
Treasurer.....	E. B. Gowan
Secretary.....	W. C. Vernon Howell, A.A.G.O.
Librarian.....	Sibley G. Pease
Chaplain.....	Rev. Morris H. Turk

Executive committee:

Ernest Douglass, F.A.G.O.
W. F. Skeele
Dr. R. B. Mixsell

GUILD EXAMINATIONS

The officers of Chapters and all persons interested in the examinations are reminded that the dates are June 3 and 4.

Names of candidates must be sent at once to Warren R. Hedden, chairman of the committee, 170 West Seventy-fifth Street, New York City, and if the name does not appear in the Year-book of 1913, the candidate will please state whether he or she is a Colleague of the Guild.

The Tennessee Chapter's local examiners are John B. Norton, F.A.G.O., and Ernest F. Hawke, F.A.G.O., and the Missouri Chapter has Ernest R. Kroeger, A.G.O., and Arthur J. Davis, F.R.C.O.

The Pennsylvania Chapter's local examiners are S. Wesley Sears, A.R.C.O., A.A.G.O., and Rollo F. Maitland, F.A.G.O.

NEW ENGLAND CHAPTER

The annual meeting was held in Boston on May 6 and was attended by a large number of members of both sexes, the Dean presiding.

After the election, Mr. S. Harrison Lovewell gave an interesting account of the Bach Festival at Bethlehem, Pa.; Mr. John A. O'Shea made a strong plea for a municipal organ in Boston, and Mr. Webber read "King Robert of Sicily," accompanied on the piano by Mr. Alfred Brinkler, F.A.G.O. The usual Bohemian supper which followed furnished many opportunities for mutual congratulation on the success of the Chapter, much of which is due to the untiring treasurer, Mr. Wilbur Hascall.

The twenty-seventh organ recital was given by W. Lynnwood Farnam on Monday, April 20, at the Harvard Club of Boston, on the great organ in the dining-hall. The programme, which is appended, was marked by perfect execution and continence of taste in phrasing and registration. The recital confirmed fully the opinion that Mr. Farnam is *primus inter pares* on the organ bench, and his hearers expressed unqualified praise of the extreme clarity of rendering which was greatly enhanced by Mr. Farnam's playing of the entire programme from memory.

ORGAN COMPOSITION PRIZE

Messrs. Hillgreen & Lane, of Alliance, Ohio, offered to the American Guild of Organists \$100.00 to be awarded as a prize for the best organ composition. Eighteen compositions were received; and the committee of judges appointed by the Council of the Guild were John Hyatt Brewer, William C. Carl and Clarence Dickinson, who after careful consideration have awarded the prize for an "Elevation in F." to Mr. Gustav Mehner, 215 Lincoln Avenue, Grove City, Pa.

Various Notes

During the past season the following works have been given at the musical services of the Westminster Church, Minneapolis, Minn., under the direction of Clement Campbell, organist, and H. Phillips, director: October 29—"Song of Thanksgiving," by Maunder; November 23—"As the Hart Pants," by Mendelssohn; December 21—"The Christ Child," by Hawley; January 25—"The Vision of St. John," by Coombs; February 22—"Stabat Mater," by Rossini; April 5—"The Darkest Hour," by Moore; April 12—"Gallia," by Gounod, and on May 10 the choir with the assistance of the Macalester College chorus will present "The Creation," by Haydn.

Spohr's "The Last Judgment" was presented by the choir of Christ Church, Norfolk, Va., April 8, under the direction of J. J. Miller, O. and C.

At the Church of the Redeemer, Morristown, N. J., on Sunday evening, April 26, under the direction of Kate Elizabeth Fox, O. and C., "The Resurrection and Ascension" (from the "Redemption") by Gounod, was presented by the choir assisted by Paul C. Haskell of New York City.

Dr. F. L. Sevenoak completed, on April 26, his thirtieth year as organist and choirmaster of the Greenwich Presbyterian Church. This church was formed by the union of the Thirteenth Street and Fourteenth Street Presbyterian churches about five years ago. Dr. Sevenoak had been previously organist of the Fourteenth Street Church from 1884.

The twelfth recital of the Æolian Choir will be held in All Saints' Church, Seventh Avenue and Seventh Street, Brooklyn, on the evening of May 27. The programme will include compositions by Arkhangelsky, Bortynansky, Smirnoff, Tschesnokoff, Musitchesky, Smolensky, Rachmaninoff, Kastalsky, Pavloff, and Nikolsky, many of which will be offered for the first time. The organ numbers will be played by Mr. H. H. Whittaker, organist of the church.

A special performance of Horatio Parker's oratorio, "Hora Novissima," was given in the Church of the Ascension, on Sunday afternoon, May 3, at four o'clock, with soloists, full chorus and orchestra, under the direction of Richard Henry Warren. The soloists engaged for the occasion were Mrs. Louise MacMahan, soprano; Mrs. John H. Flagler, contralto; Mr. Frank Ormsby, tenor, and Mr. James Stanley, bass.

The programme of the concert presented by the West Orange Choral Society in the Washington School, West Orange, on April 20, included Max Bruch's "Fair Ellen" and a miscellaneous programme. A. F. A. Witte, director.

Stainer's "Crucifixion" was presented by the Ashland Choral Club on Friday evening, April 17, under

The Apollo Musical Club of Chicago. Harrison M. Wild, conductor, presented Bach's great "Mass in B minor" in the Orchestral Hall, Chicago, on April 6. Soloists: Mme. E. C. Goold, soprano; Miss C. Miller, contralto; Mr. N. Douty, tenor; Mr. H. Connell, bass, and Mr. E. Nelson, organist.

On May 3 Mr. Samuel D. Mayer entered upon his forty-third year as organist of the First Congregational Church, San Francisco, Cal. We have not been able to find that this record is paralleled in any church of the United States. We congratulate him.

The following programme was rendered in St. Stephen's Church: Orchestra—"March Militaire," Lampe; Overture, "Rose Nuptiale," Lavallee; Mr. Gundersen—"Præludium and Allegro," Pugnani-Kreisler; Orchestra—Suite de Ballet, "Antony and Cleopatra": "In the Arbor," "Dance of the Nubians," "Solo Dance," "Antony's Victory," Gruenwald; Miss Sullivan—Fantaisie, "Lucia di Lammermoor," Doni-

zetti-Ascher; Mr. Gundersen—"Air," from Concerto in A minor, Goldmark; "Caprice Viennois," Kreisler; Orchestra—Selection from opera "Adele," Briquet.

Vacancies and Appointments

Mr. Henry W. Elliott, formerly organist and choirmaster of the Church of the Holy Communion, South Orange, has been appointed to a similar position at St. Ignatius' Church, New York City, succeeding Mr. Charles Baier.

W. Ray Burroughs has been appointed official organist of the Gordon Theatre, Rochester, N. Y. He resigned his position as organist and director of music at the Delaware Avenue Baptist Church, Buffalo, N. Y., to accept the above-mentioned position.

H. R. Lucy has been appointed organist and choirmaster of Christ Church, St. Paul, Minn.

Mr. Bertram P. Ulmer has resigned his position of organist and choirmaster of St. Elizabeth's Church, Philadelphia, Pa., and accepted a similar position with Christ Church, Media, Pa.

Correspondence

SAN FRANCISCO, March 16, 1914.

Editor, NEW MUSIC REVIEW.

DEAR SIR: The letter of Mr. Gottfried H. Federlein appearing in the March issue of THE NEW MUSIC REVIEW should not pass unanswered, and in order that the argument in favor of standard organs and standard organ music may not go by default, I venture to claim a little of your space in reply.

I will not do Mr. Federlein the injustice of supposing that he cares nothing for classical organ music, but I fear he has overlooked the fact that certain developments of modern organ building—particularly in the United States—are likely to discourage the study of standard works.

I have not seen the Pitt Theatre organ, to which such enthusiastic praise is accorded, but the details of the instrument as given in Mr. Federlein's letter are sufficient to indicate its scope and purpose.

Can it be seriously urged that the inclusion of such an appalling number of sensational effects will tend to the improvement of organ playing, or to a better appreciation of true organ music? Is it not likely, in fact, to have an exactly opposite effect? Here is the list of "improvements" as furnished by Mr. Federlein: "A 32-foot diaphone, which shakes the building; an orchestra (this is rather vague), a piano, two Vox Humanas, two harps (it must be difficult to keep these in tune), numerous bells, cathedral chimes, bass drums, snare drums, cymbals, glockenspiel, tambourine, castanets and xylophone." Really, it reminds one of Neubachadnezar's orchestra—the "sackbut, psaltery, dulcimer and all kinds of music"—which the Babylonians were accustomed to use when celebrating their idolatrous rites. Nevertheless, a good many of us will decline to bow down and worship the graven image which Mr. Hope-Jones has set up. As an act of simple justice Mr. Federlein should publish some suggestions for the registration of a Bach Fugue or a Mendelssohn Sonata, including the use of the Hope-Jones contraptions. It is all very well to say they are not intended for use in classical organ music, but the fact that they exist and form part of the instrument will undoubtedly lead many youthful players into the pitfall of sensationalism.

Again, it is clear that Mr. Federlein's standards are misleading. Apparently he has but one standard—that of pleasing the Public (with a capital P, as he observes). Surely our art has a higher function than that of mere amusement! It is all very well to condemn as old-fashioned and out-of-date those who endeavor to raise the standard of public taste, but it is easy to see the disastrous result of

Mr. Federlein's ideas, should they be generally adopted.

To be consistent, he should use his influence to secure a modification of the examination scheme of the American Guild of Organists (of which he is a prominent officer) so that the tambourine, castanets and xylophone may be included in the recognized tests of organ playing. It would certainly be unfair to expect young organists to become proficient in the use of all this junk, and yet deny them credit for their knowledge at the time of examination!

But, seriously, I think a good many of us would regret to see legitimate organ playing and legitimate organ music consigned to the scrap-heap. Personally I would rather take my place in a museum of antiquities, side by side with Bach and his followers, than seek for standards of organ playing in the moving picture show.

In conclusion I give a translation of a letter which I received the other day from the celebrated master, Charles Marie Widor, who is universally admitted to be the foremost living organist and composer of organ music:

"Believe me, I am very much honored by your letter. We are making a supreme effort to maintain the character of our instruments, of our organs and of our orchestras, with the sentiment of grandeur and of nobleness. What we are seeking in the organ is to sweep away all the toys and childish things (amusettes et puerilités) now in fashion.

"What would we say of an orchestral leader who would replace his violins by a gramophone?

"All to you,

"CH. M. WIDOR."

These words from so eminent an authority should give pause to those who can see no higher purpose in organ playing than that of pandering to a depraved public taste.

Very truly yours,

H. J. STEWART.

AN OLD CONTROVERSY

The Editor, New Music Review.

DEAR SIR: I have observed a considerable amount of criticism concerning boy choirs printed in the REVIEW recently. It seems to me that the fundamental difficulty of the business has not been reached in these discussions. The criterion is this, does the boy choir produce music worthy of the Church, and is it inspiring, and full of meaning for the auditors. Does the religious music produced by a boy choir in the environment of the church arouse feelings proportionately as complete and as splendid as those produced in the secular field. The answer is, it does not. But the cause of this is not the unpleasant detail necessary in the maintenance of one of these choirs, for, presupposing excellent discipline, plenty of funds, equipment, and the like, the root of the fallacy lies in the fact that one is dealing with a child's mind. One cannot sing of or talk about things which have never been experienced, and over which one has never meditated. To expect a child to understand the deeper meanings expressed in religious music and to be able to interpret those truths in his singing seems to be nothing short of humorous. The greatest factor in training a chorus is to be able to direct their minds toward similarities in other fields. To do this requires the ability to form concepts, and the child has not reached this stage at eleven or twelve years of age, to a sufficient degree to be of value to him in such deep relations as are expressed in religious truths. This is true, and I find that the majority of men who understand music agree with it. It must be very humiliating to a composer to set forth a work, full of the meaning and spirit of the text and music, with any thought that children are to attempt to sing it. I do not care how well they are trained either, vocally, it is absolutely

beyond their mental ability. Boys who have not had the advantages of even the mental development of high school singing about dramatic situations, and others they don't understand! Place these same children in a play on a stage and the results would be driven home stronger yet—visually. The basic idea of the thing is wrong.

A MUSICIAN.

119 GEORGE STREET,
PROVIDENCE, R. I., May 8, 1914.

Editor New Music Review.

DEAR SIR: Seems to me that this is worth noticing, as illustrative of the possibilities of music appreciation in the high school, by means of good performances of good music by pupil-talent. Every number on this programme was performed by school talent with the exception of the violinist, who was graduated from that high school last June, and who is now a member of the Boston Symphony Orchestra. I truly believe that efforts along this line are of more avail than the vocal instruction attempted in so many high schools.

Very truly yours,
EDWIN E. WILDE.

Letters on this or any other subject should be sent to the Editor, NEW MUSIC REVIEW, not later than the 1st of each month.—EDITOR.

"Notes on the Organ"

To the Editor NEW MUSIC REVIEW.

SIR: I am much interested in the correspondence in some of your musical papers on the treatment of the church and concert organ; first in the matter of control through the combination movements, and then on the disposition of the Great or Diapason organ.

My eighteen years of active service in the States and personal experience in the development of the organ has given me a lasting interest in all you have done and are still doing, notwithstanding your high tariff, which debars me from now taking an active part in it. Here we have also progressed, but it has rather been in the development of old form than in the introduction of new measures. In the matter now interesting you we retain the old manner of placing and control, the latter in perfection by pneumatic and electrical aid.

I take the first matter under discussion by you to be this: "Should the registers as presented in the console be subject to control by piston or pedal, or should they not?"

Their primary service is the control by the player of varied tone color, singly or in combination. Modern requirement is exacting, demanding many and rapid changes in these combinations, which, by aid of mechanical helps, we are enabled to make. But even so, there will generally be a block somewhere, and the bad point about all these helps is that the more we multiply them, the greater we tax the player.

The practice of movable drawstop combinations is imperfect, because many rapid changes of tone coloring are impossible except by duplication. So here, as in the States, monster organs are demanded to meet the difficulty. On the other hand, vents unaffected the drawstops increase a player's difficulty by a disturbing mental strain far from conducive to fine rendering of exacting music.

I am in sympathy with the correspondent of the "Diapason," Mr. Clifford Demarest, up to a certain point, but I consider his sweeping denunciation of movable drawstop combination by piston or otherwise a mistake. As far as he knows its possibilities he is right with others in affirming that there are many rapid changes of combination which he finds impossible to make. Here is one as an example, extreme, I admit, but fair as a problem: Great,

Flute 8-ft., Swell, Strings, Solo, Clarinet, Choir Soft accompaniment. Alternate chords to be struck with "everything drawn."

When I decided in 1887 to leave this country for the States I went prepared to find organ building in more advanced state than in England. We had heard of wonders in the Roosevelt organs, the organs of the day, and their adjustable combination action, a new thing in those days, interested me. But it was a complication which did not satisfy me; it was not sufficiently comprehensive. The study of this service resulted in a patent which I consider meets all conditions of service past and present, and the principle is this: The registers, in whatever form they are presented, should be reserved for independent service of the player, either singly or in combination, and such effects should be at a glance apparent to the player by the position of those registers, drawn or otherwise. That the pistons should be used exclusively for special combinations at the choice of the player, affecting the registers, and that all degrees of forte should be under control of pedals not affecting the drawstops. Your readers will recognize that under this principle of control the extreme problem I have named becomes child's play, and can be effected sixty times in a minute. Not only so, for I thus relieve the player of the mental strain which is so objectionable, and I give him means of making all changes in tone coloring with the utmost ease and rapidity; these means are simple, reliable and therefore economical.

In connection with this let me strongly urge the immense gain of tones of strongly defined character rather than the indefinite, neutral tones of no individuality; again a question of principle—the simplification of means to an end. This leads me to the second subject under consideration, "the disposition of the Great or Diapason organ."

The distinctive feature of the organ as a musical instrument is the Diapason, therefore its consideration is first demanded. All other tones found in the organ are imitative. Universal experience concedes that the most favorable condition for its speech is on an open chest unhampered as much as possible by all surroundings. While glorying in all the splendor of modern additions in imitative tones, there is none so entirely satisfying and unwearying to the ear as fine Diapasons in all their variety, and for perfect blending with vocal tones, nothing finer. I commend this to the thought of the many who seldom use the Diapasons without a Swell reed combined, in this country as well as in yours. All other tones are open to varied treatment, as may be desired, including many of the smaller varieties of open metal pipes. But it is essential to regard the specially distinctive character of speech of the Great or Chorus organ. For every reason, and particularly that of modern requirement, it must be prompt and positive in "attack," full and instant in response to the finger under every condition of service. Further, it should meet the requirement of every player, which it does not, and should be of universal service, which it also is not.

How often do we hear complaint of "mixtures"; so much so that it has become the baneful practice with you to dispense with them, and you may urge with justification. That is because they have not been presented to you in the right way. You do not know the splendid addition, the perfect blending and the immense effect of mixtures with fine reeds which is possible. Take the church organ. Supposing it to be what the modern organ should be, how often does an organist in church service require to use his Great organ above the 12th and 15th, or even to that representing, we will say, his Diapason chorus. Then the remainder of its upbuilding, including in a large organ Mixture, 16- and 8 and 4-ft. reeds on a heavy wind, are too positive for his requirement as usually presented and is in such form, therefore, an extravagant outlay. But suppose now that we enclose this portion in a thick swell box;

we thus present it in new form of manifold service, both in and out of the church, and we meet the complaint of those who dislike the prominence of Mixtures, for they are thus placed under control for any degree of intensity from a pianissimo almost inaudible to that of a fiery flame of magnificence.

This may be found exemplified in my organ in St. Luke's, Germantown, together with the combination action I have mentioned. The first organ on earth so treated and not yet heard even here!

Let me recall to those old enough to remember the Roosevelt organ, the organ of the day thirty years ago. Compared with what is known in the present, could anything in organ form be more entirely feeble. Put one of your modern men at the keys of such an instrument; don't you suppose he would be puzzled to decide what out of his repertoire beyond a Bach Fugue or a Handel Concerto he could make "go" upon it?

Then it is inconceivable to me on what possible ground advocates are found to enclose the whole organ after the Roosevelt fashion.

Might it not prove a good investment to some one to buy up these old music-boxes and sell at great reduction—such, for instance, as the once much belauded but never completed organ in my days at Garden City?

But there is much more attraction in the study of what the modern organ may yet become. Here we are as a rule content with the present; you in every direction live in the future—and the direction of thought in the development of the organ, I am sure, will be concentration. Added possibility of musical effects by more simple means. Splendidly musical instruments made possible to place where now they cannot be considered—further incentive by more profitable returns promised! Well, then some others besides myself will be attracted to the other side of the big pond! Yours, etc.,

CARLTON C. MICHELL.

WAKEFIELD, ENGLAND, March 20, 1914.

PANAMA EXPOSITION ORGAN

The contract for the mammoth pipe organ, one of the five largest in the world, which is to be installed in Festival Hall at the Panama-Pacific International Exposition, has been awarded to the Austin Organ Company of Hartford, Conn.

This organ will be a feature of the great singing festivals to be held during the exposition and will be played by the world's foremost organists. It will be 71 feet high, 40 feet wide and 20 feet deep.

There will be 113 stops, the largest of which will be 32 feet long. The organ is to have five keyboards, which will make the huge instrument equivalent to six individual organs—a great organ, a swell organ, a choir organ, an echo organ, a solo organ and a pedal organ.

The echo organ will be in the dome of the building. It will require a 35 horse-power electric motor to run this huge instrument.

The terms of the contract provide for the removal of the organ at the close of the exposition to the Municipal Auditorium in the Civic Center. The instrument will be larger than the famous organ recently installed in the auditorium at Portland, Ore.

SCOLLAY SQUARE OLYMPIA ORGAN DEMONSTRATION

The large four-manual Möller organ recently installed in the Scollay Square Olympia, Boston, made its official bow to the musical fraternity on Thursday night, January 15, though it had been in the regular service of the theatre in an unfinished condition for a month previous. Mr. Richard Henry Warren, of the Church of the Ascension, New York,

who is featured as the organist of the theatre, issued invitations to members of the Guild of Organists and others to attend a hearing of the organ in its regular theatrical function, and after the regular performance at an informal recital.

Eighty-one men responded to the invitations and great interest was manifested. This organ occupies a regular place in the bill, and Mr. Warren offers as his share of the entertainment a rhapsody of typical organ themes treated with great freedom and originality. Sometimes this is of a programme or descriptive nature, and the offering on that week's bill was a representation of a storm. If any doubt existed in the minds of the organists who sat in that audience of three thousand as to the popularity of the organ it must have been dispelled by the tumultuous applause which followed the performance of this number. Mr. Warren also played for the feature motion picture, and it was a matter of comment among the organists that the mental impression of the hearers and the pleasure derived was akin to the effect of Grand Opera, in its combination of action and illustrative music.

The organ was used for the accompaniment of a vaudeville number by one of Mr. Warren's assistants. At the conclusion of the theatrical performance Mr. Warren explained the design and placement of the organ, which is in reality four separate two-manual organs, each with duplex action, played from a four-manual console of 99 stops. One department is under the stage, two are above the boxes 70 feet above, and the other is in the lobby. There are numerous orchestral specialties, such as harp, sleighbells, drums, xylophone, etc. There was a social time later, and refreshments were served. Mr. M. P. Möller was present.

The seventeenth series of Monday afternoon organ recitals will be given on the Newberry organ, Woolsey Hall, Yale University, New Haven, Conn., during the coming winter, beginning January 12. Professor Harry B. Jepson will give the recitals from January 12 to February 23, and Seth D. Bingham, instructor in organ playing, will conclude the series with recitals on the five Monday afternoons in March.

THREE MANUAL ELECTRIC ORGAN

DESIGNED BY
THE ERNEST M. SKINNER COMPANY, BOSTON,
MASSACHUSETTS
FOR TRINITY CHURCH, WATERBURY, CONN.

<i>Great</i>		<i>Swell</i>	
Bourdon	16'	Bourdon	16'
Diapason	8'	Diapason	8'
Philomela	8'	Gedackt	8'
Erzähler	8'	Salicional	8'
Gedackt	8'	Voix Celestes	8'
Flute	4'	(to C C)	
Octave	4'	Unda Maris	8'
Tromba	8'	Aoline	8'
<i>Pedal (Augmented)</i>		Flute	4'
Resultant	32'	Cornopean	8'
Diapason	16'	Oboe d'Amour	8'
1st Bourdon	16'	Tremolo	
2d Bourdon	16'		
Dulciana	16'		
Octave	8'		
Cello	8'		
Gedackt	8'		
<i>Pedal Mechanicals</i>			
Balanced Swell			
Balanced Choir			
Balanced Crescendo			
Reversible Great Pedal			
Sforzando Pedal			

<i>Couplers</i> By Tilting Tables			
Swell to Great	Great to Pedal		
Swell to Great 16	Swell to Pedal		
Swell to Great 4	Swell to Pedal 4		
Swell to Swell 16	Choir to Pedal		
Swell to Swell 4	Choir to Great		
Swell to Choir	Choir to Choir 16		
Swell to Choir 4	Choir to Choir 4		

Combination Pistons	
Great and Pedal	1-2-3-4-5-0
Swell and Pedal	1-2-3-4-5-6-0
Choir and Pedal	1-2-3-4-0
Entire Release	00
Pedal Release	P. O.

The organ scheme has been prepared by the organist, Mr. Sydney Webber, in conjunction with the builder.

AN IMPROVED ORGAN CONSOLE

In this day of harnessing electricity to organ mechanism hardly anything would be thought impossible and the benefits that have come to organ players in the past few years have been startling and incalculable. It has remained for some of the greater firms to extend their experiments and electric application to stop and key actions with a constant search for a console that shall bring under immediate use all the artificial aids possible in securing prompt obedience from the instrument. In the past twenty years American builders have achieved marvels in voicing and in securing quite wonderful orchestral characteristics in reeds, strings and wood winds. But these richer and more inclusive voices have also, by cleverly arranged consoles, been brought to facile and immediate use. The Austin people, confined in their use of stop tablets, have been rated among the most industrious in scientific experiment and their newest console, the fruit of years of study, is now announced in illustrated circulars which have found their way into the hands of the fraternity.

This console has certain features which will arrest attention and compel the thoughtful observer. The new console is direct electric and not electro-pneumatic, and this allows the compacting of the console to measurements more desirable and quickly available. This new console is stated to be smaller than any other console, thus requiring less floor space, and reducing height and width. It is built of steel frame independent of the wood casing. Its parts are interchangeable. Its different keyboards hinge upward so that all wire contacts and wire connections are perfectly accessible. The entire casing can be quickly removed allowing the working parts to be reached in any part. Each console is prepared for the maximum number of stops, couplers, etc., and the organ can therefore be easily enlarged at any time without console changes. The scheme allows eight combination pistons under each manual as standard equipment and still the combinations may be arranged as any organist may prefer. All combination pistons can be set instantly and for any use, while the combination piston is held in and the pedal held down. The touch of the combinations is reduced to electric fluency and requires no strength and contains no mechanical resistance.

Perhaps the most startling improvement is found in the new "cancelers." These are hinged strips running across the length of each group of register keys. A touch anywhere along the length throws all registers of the group off. One downward stroke will give any stop desired no matter what stops may be on. Instance—with full swell orchestral viole desired. Touch canceler and in the same motion the orchestral viole tablet. The canceler touch throws off all stops and the same motion puts on the stop desired.

The new key touch in this console is perfected. This has been a matter of study at the factory for two years. The resistance at the first key pressure is now four and a half ounces, decreasing at the bottom to about half that. This touch is so absolutely close to the touch of grand piano that a player may go from one to the other without noting any difference. Heretofore the organ key touch has been lighter at the top, increasing in resistance and thus differentiating it from the piano touch.

Organ Recitals

- Mr. R. E. H. TERRY at St. Andrew's Memorial Church, Yonkers, N. Y., April 6.
 Parsifal—Wagner.
 Berceuse—Guilmant.
 Celeste—Grey.
 Consolation—Mendelssohn.
 Good-Friday Spell, Parsifal—Wagner.
 Melodie—West.
 March to Calvary—Mauder.
 Procession of the Holy Grail, Parsifal—Wagner.
 Mr. W. R. CRAWFORD at Arlington Avenue Presbyterian Church, East Orange, N. J., April 22.
 Offertoire in E flat—Faulkes.
 Procession du St. Sacrament—Chauvet.
 Cantabile—Loret.
 First Sonata—Mendelssohn.
 The Question, The Answer—Wolstenholme.
 Procession Indienne—Kroeger.
 Serenade—Taft.
 Slumber Song—Taft.
 Mr. BERT E. WILLIAMS at the First Presbyterian Church, Richmond, Ind., April 2.
 Toccata and Fugue in D minor—Bach.
 Ganzona—Faulkes.
 Liebestod from Tristan and Isolde—Wagner.
 The Russian Patrol—Rubinstein.
 Sonata V, Opus 80—Guilmant.
 Meditation—Sturges.
 Grand Fantasia, The Storm—Lemmens.
 Burlesca e Melodia—Baldwin.
 Song of the Mother—Williams.
 Overture to William Tell—Rossini-Buck.
 Mr. W. LYNNWOOD FARNAM at Emmanuel Church, Boston, Mass., April 2.
 Fantasia in F minor—Mozart.
 The Annunciation—Malling.
 Paul receives his sight—Malling.
 Meditation—Bairstow.
 Sonata in C minor—Reubke.
 Professor W. H. HALL at Columbia University, New York City, April 4.
 Prelude and Fugue in E flat—Bach.
 Romanza—Beethoven.
 Finlandia—Sibelius.
 Two Choral Preludes—Parry.
 Arabesque—Debussy.
 Variations and Fugue on a National Air—Reger.
 Mr. W. C. HAMMOND at Skinner Memorial Chapel, Holyoke, Mass., April 4.
 Fantasia in C minor—Rousseau.
 Largo (New World Symphony)—Dvorak.
 Cantique d'Amour—Strang.
 Andante (Symphony in D)—Haydn.
 Marche Religieuse—Guilmant.
 Prayer—Guilmant.
 Mr. E. A. KRAFT at the Auditorium, Atlanta, Ga., April 5.
 Processional March—Faulkes.
 Romance—Gilman.
 Selections from Madame Butterfly—Puccini.
 June is here—Andrews.
 Sleep, baby—Marks.
 Overture to William Tell—Rossini.
 Chant du Soir—Matthews.
 Song of the Vikings—Faning.
 Grand Choeur in G minor—Hollins.
 Mr. E. H. PIERCE at St. John's Church, Auburn, N. Y., April 16.
 Organ Sonata in F minor, No. 1—Mendelssohn.
 Andante from Concertstueck, Op. 10—Klengel.
 Barcarolle—Tschaiowski.
 Communion in G—Batiste.
 Melodie—Massenet.
 Musette—Offenbach.
 Torchlight March in D—Flagler.
 Postlude in A—Faulkes.
 Miss E. B. ATHEY at Hamline M. E. Church, Washington, D. C., April 10.
 Prayer—Jumel.
 Prelude and Fugue, D minor—Bach.
 Reverie—Ferrata.
 Marche Funebre et Chant Seraphique—Guilmant.
 Mr. H. I. METZGER at Trinity P. E. Church, Waterbury, Conn., April 11.
 Grand Choeur in G—Salomé.
 In Paradisum—Du Bois.
 Andante Cantabile, from Symphony No. IV—Widor.
 Chant de bonheur—Lemare.
 Grand Choeur in B flat—Du Bois.
 Mr. RUSSELL CARTER at St. Ann's Church, Amsterdam, N. Y., April 18.
 Choral Prelude—Deshayes.
 Chant Triomphal—Gaul.
 Spring Song—Mendelssohn.
 Consolation—Mendelssohn.
 Allegro, from the Second Sonata—Mendelssohn.
 Invocation in B flat—Guilmant.
 Postlude in A minor—Calkin.
 Mr. EDWARD KREISER at Independence Boulevard Christian Church, Kansas City, Mo., April 12.
 The Seven Last Words of Christ—Malling.
 Easter Morning—Baumgartner.
 Christus Resurrexit (A Hymn of Glory)—Ravanello.
 Prelude, Good Friday Spell, March of the Knights of the Holy Grail, from Parsifal—Wagner.

Dr. JOHN M'E. WARD at the Evangelical Lutheran Church of the Nativity, Philadelphia, Pa., April 16.

Marche Religieuse—Guilmant.
Berceuse—Dickinson.
Canzonetta—Elliott.
Traumerei—Schuman.
Largo Xerxes—Handel.
Gavotte Mignon—Thomas.
Fantasie, Ein feste burg ist unser Gott—Faulkes.
Serenade Trio (variations)—Beethoven.
Meditation—Sturges.
Humoresque—Dvorak.
Caprice—Crackel.

Mr. R. K. BIGGS at St. Ann's Church, Brooklyn, N. Y., April 14.

Sonata No. 3 in E—Becker.
Madrigale—Simonetti.
Marche nocturne—MacMaster.
Grand Choeur—Rogers.
Scherzo from Sonata in E minor—Rogers.
Elegie—Grieg.
Gavotte Moderne—Lemare.

Magnificat in D minor—Lemaigre.
Dr. W. C. CARL at Elmwood Music Hall, Buffalo, N. Y., April 19.

Toccata in F—Bach.
Cantique d'Amour (new)—Strang.
Minuetto in B flat—Capocci.
Variations de Concert—Bonnet.
Fleurs Fleuries (Easter Flowers)—Mailly.
Allegro from D minor Concerto—Handel.
Vorspiel to Parsifal—Wagner.
A Fantasy (new)—Ford.
Finale from E minor Sonata—Tombelle.
Marche Fantaisie—Guilmant.

Mr. A. R. TYLER at Temple Beth El, Detroit, Mich., April 26.

Romance sans paroles, Op. 45, No. 3—Guilmant.
Melody in E—Waith.
Chromatic Fantasia in A minor—Thiele.
Sonata in D minor—Bridge.
Cavatina—Rossini.
In the Garden (Rustic Wedding Symphony)—Goldmark.

Mr. F. S. De WIRE at St. Luke's P. E. Church, Jamestown, N. Y., April 19.

Sonata in C minor, No. 2—Mendelssohn.
Supplication—Frysinger.
Fugue in E flat major—Bach.
Cantabile—Franck.
A Spring Time Sketch—Brewer.
Finale in D major—Lemmens.

Mr. P. C. MILLER at National Cathedral of SS. Peter and Paul, Washington, D. C., March 3.

Toccata and Fugue, F minor—Noble.
Idyll—Kinder.
Barcarolle—Wolstenholme.
Scherzo—Macfarlane.
Scherzo (Sonata 5)—Guilmant.

Mr. J. T. QUARLES at Cornell University, Ithaca, N. Y., April 24.

Symphony No. 6 in G minor, Opus 42—Widor.
To the Spring—Grieg.
Scherzo in G minor, Op. 49, No. 2—Bossi.
Serenade—Rachmaninoff.
Reverie—Frysinger.
Introduction to Act III, Lohengrin—Wagner.

Mr. W. W. LANDIS at Zion Reformed Church, Allentown, Pa., April 27.

Sonata in A minor, Op. 98, No. 4—Rheinberger.
Lead Kindly Light—Hawley.
Chanson Du Soir—Becker.
Fantasia—Weber-Turbin.
The Palm-tree—Faure.
Berceuse (Vocelyn)—Godard.
Caprice—Kinder.
Lullaby—Macfarlane.
Marche Pontificale—F. de la Tombelle.

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T. MERRITT	
Sing Praise to God Who Reigns....	.12
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Softly the Silent Night.....	.12
BRUCE STEANE	
The Lord is Loving unto Every Man..	.12

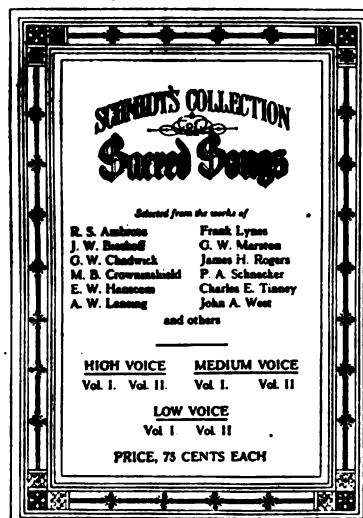
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Reviews of New Music

THE FIRST PRESBYTERIAN CHURCH OF CHICAGO. Philo Adams Otis.

Chicago: Fleming H. Revell Co.

The "First" Church of Chicago is the oldest organization of that city, having been instituted in 1833, and this book is a history of it, with biographical sketches of the ministers and extracts from the choir records by Mr. Otis, who has been a member of the Music Committee since 1874. Only a small part of the book, in fact not more than a third of its 320 pages, is concerned with the history of the church, the remainder being given over to the music. The historical part tells of the church from its foundation in 1833 to its consolidation with Calvary Presbyterian Church in 1871; the history of Calvary from 1859 to the consolidation; and the period from the consolidation to the present day. Mr. Otis tells the story in a graphic manner. His description of the first service held by the Rev. Jeremiah Porter on May 19, 1833, in the carpenter shop of Fort Dearborn, is most interesting, and the succeeding pages are crowded with events which are worthy of reading. But the vital part of the book is that which tells of the musical doings of the church. Mr. Otis has an excellent grasp on his subject, his story being really a History of Church Music in Chicago for the past forty years. He gives choir lists for the whole of that period, and these show that a great work was done by organist, choir and orchestra. Sketches of the various organists and members of the choir, with personal reminiscences, as well as accounts of special services, all contribute to the success of a very interesting book, and it is to be wished that other churches would follow the example of the "Chicago First" by authorizing the publication of similar works.

THE BEATITUDES. S. Rachmaninoff.

SANCTUS AND BENEDICTUS. P. Tschai-kowsky.

London: Novello & Co. New York: The H. W. Gray Co.

Russian church music, of the *a cappella* school of singing, is always welcome, and the two numbers mentioned above are specially to be commended, both for their musical value and vocal effects. Rachmaninoff's pathetic setting if well sung would produce a fine effect. An accomplished choir would be well repaid for the time spent in preparing a performance. The second bass part is very low, but the editor, Charles Winfred Douglas, adds a note to the effect that "Choirs lacking the requisite deep basses for this anthem may very properly sing it one whole tone higher." That this advice will be followed goes without saying, for the basses sing a sustained low C for two bars several times during the course of the anthem. The Sanctus and Benedictus are well adapted for use in the service when English text is sung. Both are of the smooth, flowing kind appreciated by all good choir singers.

BLESSED IS THE MAN. Richard G. Appel.

London: Novello & Co. New York: The H. W. Gray Co.

The first part of this anthem (for four voices) is for unaccompanied singing, the organ being used for interludes only. All the voice parts are written with skill, and there is good variety in the treatment of the words. A vocal modulation from A to Db is cleverly managed, and after this the organ is introduced with good effect, while the chorus has a bold strain. Mr. Appel's work shows much promise, and he should be encouraged to persevere in the field of church music.

NINE-FOLD KYRIE. G. F. Le Jeune.

London: Novello & Co. New York: The H. W. Gray Co.

This setting of the "Lesser Kyrie" in English will be found useful on occasions when the Decalogue is

omitted. It is used to be sung with great effect at old St. John's Chapel, Trinity Parish, when the composer was organist.

HEAR MY PRAYER, O LORD. William Berwald.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Berwald's anthem was awarded the Clemson gold medal of the American Guild of Organists, 1912. It is for a chorus of mixed voices with baritone solo. The opening solo is treated in recitative style, which is supported by a well-constructed organ part. Succeeding this is a broad chorus, with good bold theme, well worked out. The baritone solo, this time a cantabile, re-enters and provides a good contrasting portion. The finale, "Be Thou Exalted, O God," contains some chorus writing which will enhance the composer's reputation, as it contains some clever harmonic devices and powerful climaxes.

EVENING HYMN TO THE TRINITY. Mark Andrews.

London: Novello & Co. New York: The H. W. Gray Co.

The Evening Hymn, "O Trinity, most Blessed Light," is an *a cappella* anthem for four voices. It shows the composer in his best mood, all the voice parts being of a high order of writing. The second portion, "Almighty Father, hear our cry," is a fine piece of writing with a powerful climax, which a large choir would revel in. On account of the many harmonic changes none but a good choir should attempt this anthem.

REJOICE YE WITH JERUSALEM. IS IT NOTHING TO YOU.

A. Madeley Richardson.

London: Novello & Co. New York: The H. W. Gray Co.

"Rejoice ye" is an anthem for Epiphany or general use which merits the attention of choirmasters. Although "full" in character, it has plenty of variety by reason of interspersed voice parts, and two sections which may be sung "verse." It is of a somewhat elaborate character, but it is not beyond the powers of an average choir, and such would certainly find pleasure in rehearsing it. "It is nothing to you," anthem for soprano solo and chorus for Good Friday or Passiontide, is a good example of how variety in choral work can be obtained by simple means by a practised writer. All the parts move in orderly fashion and produce effect without the straining of the voices, which so many modern musicians accustom us. A fine choral concludes the work.

THROUGH THE DAY THY LOVE HAS SPARED US. John E. West.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. West's anthem is a good specimen of modern church music. In it are preserved the best traditions of the old writers, while the resources of modern counterpoint are fully utilized. It is an anthem for Evensong, words by Thomas Kelly (1769-1855). The composer says that the organ accompaniment is quite optional, but its omission is recommended when the anthem is sung by a choir thoroughly used to unaccompanied singing. The music certainly demands the intelligence of a good choir to do it full justice, but it is not exceptionally difficult and perseverance in rehearsal will enable the ordinary choir to give a good account of it.

FESTAL PRELUDE. Thomas F. Dunhill.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Dunhill's organ piece starts with a bold diatonic phrase, which is well developed, and the movement proceeds in an energetic fashion until the

poco meno mosso, the latter being an attractive theme for the choir and swell soft stops. The finale is a repetition of the first part with a good coda.

Suggested Service List for June, 1914

Fourth Sunday after Trinity. July 5

Te Deum } in F.....Steane
Benedictus }
Jubilate }
Introit, Behold, I Come.....Atkins
Offertory, O How Amiable.....Barnby
Communion Service in F.....Steane
Magnificat } in F.....Steane
Nunc Dimittis }
Anthem, The Day is Past.....Marks
Offertory, I Will Sing.....Sullivan

Fifth Sunday after Trinity. July 12

Te Deum } in G.....M. J. Monk
Benedictus }
Jubilate—Chant }
Introit, Be Ye All of One Mind.....Godfrey
Offertory, Rejoice in the Lord.....Calkin
Communion Service in G.....Horsman
Magnificat } in E.....Roberts
Nunc Dimittis }
Anthem, From the Rising of the Sun.....Ouseley
Offertory, I Will Lift Up Mine Eyes.....Roberts

Sixth Sunday after Trinity. July 19

Te Deum } in F.....Dykes
Benedictus }
Jubilate—Chant }
Introit, I Will Magnify.....Shaw
Offertory, O Love the Lord.....Thayer
Communion Service in F.....Dykes
Magnificat } in F.....Dykes
Nunc Dimittis }
Anthem, Praise the Lord.....Royle
Offertory, Heaven is Our Home.....Sealy

St. James. July 25

Te Deum } in Bb.....J. Smith
Benedictus }
Jubilate }
Introit, O Blessed is the Man.....Stainer
Offertory, Jerusalem, Jerusalem.....Mendelssohn
Communion Service in Bb.....J. Smith
Magnificat } in Bb.....J. Smith
Nunc Dimittis }
Anthem, Happy and Blest are They....Mendelssohn
Offertory, When Shall the Righteous..Mendelssohn

Seventh Sunday after Trinity. July 26

Te Deum } in G.....Cobb
Benedictus }
Jubilate }
Introit, But the Lord is Mindful.....Mendelssohn
Offertory, Call to Remembrance.....Roberts
Communion Service in G.....Cobb
Magnificat } in G.....Cobb
Nunc Dimittis }
Anthem, O Harken Thou.....Sullivan
Offertory, Comes at Times.....Oakeley

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BERWALD, W.—"Hear my Prayer, O Lord." Anthem. (No. 357, *Church Music Review*.) 15 cents.
BRAHMS, J.—"Ye who now sorrow." Soprano Solo and Chorus from the "Requiem." Edited by JOHN E. WAST. (No. 836, Novello's Octavo Choruses.) 12 cents.

—"On this earth." Baritone Solo and Chorus from the "Requiem." Edited by JOHN E. WAST. (No. 837, Novello's Octavo Choruses.) 25 cents.

BUTTON, H. ELLIOT.—Six Benediction Hymns. (No. 915, Novello's Parish Choir Book.) 12 cents.

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—"Is it Nothing to You." Anthem. (No. 360, *Church Music Review*.) 12 cents.

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WATERS, W. N.—"Magnificat and Nunc Dimittis in F." (No. 354, *Church Music Review Series*.) 15 cents.

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Book 3.			EASTER	Unto the Paschal Victim bring	West
ADVENT	Far from their home	Woodward	WHITSUN	Our Blest Redeemer	Vine Hall
CHRISTMAS	Four Christmas Carols	Various	HARVEST	Great is the Lord	Sydenham
LENT	Turn Thy face from my sins	Sullivan	GENERAL	Blessed be the Lord my strength	Marshall Lee
"	O Lord, my God	Wesley	"	Abide with me	Atkins
"	Jesu, Word of God Incarnate	Mosely	"	O how amiable	Mumford
EASTER	Break forth into joy	Barnby	"	The Lord is exalted	West
HARVEST	O Lord, how manifold	Barnby	Book 11.		
GENERAL	Seek ye the Lord	Roberts	ADVENT	The night is far spent	Stearns
"	I was glad	Elvey	CHRISTMAS	Nazareth	Gounod
"	The radiant morn	Woodward	LENT	God so loved the world	Moore
"	O praise God in His holiness	Weldon	"	I came not to call the righteous	Vincent
"	Doth not wisdom cry	Haking	EASTER	Wash me thoroughly	Wesley
Book 4.			WHITSUN	Alleluia! now is Christ risen	Adams
ADVENT	Arise, O Jerusalem	King	HARVEST	Holy Spirit, come, O come	Martin
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	GENERAL	The earth is the Lord's	Hollins
LENT	In Thee, O Lord	Tours	"	Saviour, Thy children keep	Sullivan
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	The day is past and over	Marbs
"	God so loved the world	Stainer	"	Jesu, priceless Treasure	Roberts
EASTER	Christ our Passover	Goss	"	O worship the Lord	Hollins
WHITSUN	Praised be the Lord daily	Calvin	Book 12.		
HARVEST	Ye shall dwell in the land	Stainer	ADVENT	Rejoice greatly	Woodward
GENERAL	O how amiable are Thy dwellings	Barnby	CHRISTMAS	Hark! what mean those holy voices	Sullivan
"	O taste and see how gracious the Lord is	Goss	LENT	Give ear, O Lord	Pattison
"	Thine, O Lord, is the greatness	Kent	"	Come now, and let us reason	Brant
"	O give thanks unto the Lord	Elvey	EASTER	Is it nothing to you	Roberts
Book 5.			WHITSUN	Christ is risen	Stearns
ADVENT	The Great Day of the Lord	Martin	HARVEST	I will not leave you comfortless	West
CHRISTMAS	It came upon the midnight clear	Stainer	GENERAL	Father of mercies	Butt
LENT	Incline Thine ear	Himmell	"	Praise ye the Lord	Martin
"	Lead me, Lord	Wesley	"	Save us, O Lord, while waking	Tenor
"	Rend your heart	Calvin	"	Come, weary pilgrims	Woodward
EASTER	Awake up, my glory	Barnby	Book 13.		
WHITSUN	O for a closer walk with God	Foster	ADVENT	Prepare ye the way of the Lord	Garrett
HARVEST	The eyes of all wait on Thee, O Lord	Elvey	CHRISTMAS	In a stable lowly	King
GENERAL	I am Alpha and Omega	Stainer	LENT	Hear me when I call	King Hall
"	O how amiable are Thy dwellings	Richardson	"	Come, ye sin-defiled and weary	Stainer
"	Blessed are the merciful	Hiles	"	In Thee, O Lord	Coleridge-Taylor
"	I will sing of Thy Power, O God	Sullivan	EASTER	As it began to dawn	Foster
Book 6.			WHITSUN	God is a Spirit	Bennett
ADVENT	Hearken unto Me, My people	Sullivan	HARVEST	O God, who is like unto Thee	Foster
CHRISTMAS	O Zion, that bringest good tidings	Stainer	GENERAL	Nearer, my God, to Thee	Adams
LENT	Turn Thy face from my sins	Attwood	"	Lord, I have loved the habitation	Torrance
"	O Saving Victim, slain for us!	Stainer	"	Send out Thy light	Gounod
"	There is a green hill far away	Gounod	"	O God, whose nature	Wesley
EASTER	Now is Christ risen from the dead	West	Book 14.		
WHITSUN	O Holy Ghost, into our minds	Macfarren	ADVENT	The night is far spent	Foster
HARVEST	Praise the Lord, O Jerusalem	Mumford	CHRISTMAS	Glory to God in the highest	Bayley
GENERAL	Sweet is Thy mercy, Lord	Barnby	LENT	The path of the just	Roberts
"	I will lift up mine eyes	Clarke-Whitfield	"	Come, and let us return	Jackson
"	Rejoice in the Lord, O ye righteous	Elvey	"	O Saviour of the world	Moore
"	I will always give thanks unto the Lord	Calvin	EASTER	Who shall roll us away the stone?	Torrance
Book 7.			WHITSUN	If I go not away	Adams
ADVENT	It is high time to awake out of sleep	Barnby	HARVEST	The woods and every sweetsmelling tree	West
CHRISTMAS	Come, ye lofty	Butt	GENERAL	The Lord is my Light	Sydenham
LENT	Bow down Thine ear	Attwood	"	Evening and morning	Oakeley
"	Come unto Him	Gounod	"	Holiest, breathe an evening blessing	Martin
"	The Lord is high unto them	Cummings	"	Let the righteous be glad	R. F. Lloyd
EASTER	Open to me the gates	Adams	Book 15.		
WHITSUN	When God of old came down from heaven	Vine Hall	ADVENT	Awake, awake, put on strength	Borton
HARVEST	Look on the fields	Macpherson	CHRISTMAS	See, amid the winter's snow	West
GENERAL	Weary of earth and laden with my sin	Toser	LENT	There is a green hill far away	Somers
"	Sing praises unto the Lord	Cruickshank	"	Weary of earth	Vine Hall
"	Deliver me, O Lord	Stainer	"	Come, and let us return	Goss
"	Blessed are the poor in spirit	Hiles	EASTER	Come, ye saints	Butt
Book 8.			WHITSUN	If ye love Me	Stearns
ADVENT	Day of Wrath! O day of mourning	Stainer	HARVEST	The eyes of all wait on Thee	Gaul
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	GENERAL	Bread of Heaven	German
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"	Seek ye the Lord	Bradley	"	Thy word is a lantern	Young
"	The sacrifice of God	Wareing	"	Hymn to the Trinity	Tchadovsky
EASTER	This is the day	Vine Hall			

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AMERICAN GUILD OF ORGANISTS

REVIEWS OF NEW MUSIC

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not yet crossed the Atlantic. Meanwhile we like to think of Signor Gatti-Casazza keeping his rooms in Berlin and having the telephone disconnected from fear of the swarming applicants for engagements at the Metropolitan. From latest reports it appears that he is not inclined to take exercise even after dark.

THERE have been all sorts of musical doings in London. Pianists in battalions have descended upon the citizens, already dismayed by militant ladies with their little hatchets. Reading the accounts of pianists with strange names hurrying toward London from Bulgaria, Roumania, Mesopotamia and the uttermost parts of the earth, we rub our hands together softly and breathe a song of thanksgiving that the season here is over. And Mr. James Kenneth Stephen's "Sincere Flattery of W. W. (Americanus)" comes to our mind:

The clear, cool note of the cuckoo which has ousted the legitimate nest-holder;
The whistle of the railway guard dispatching the train to the inevitable collision;
The maiden's monosyllabic reply to a polysyllabic proposal;
The fundamental note of the last trump, which is presumably D natural—
All of these are sounds to rejoice in, yea, to let your very ribs re-echo with;
But better than all of them is the absolutely last chord of the apparently inexhaustible pianoforte player.

Editorials

FOR musical news we must now look toward London, Paris, and the German cities where festivals are held. Much has been said in the *New York Herald* about the triumphant season of the Boston Opera House Company in Paris. We congratulate Mr. Henry Russell and the city in which during the winter he pursues his operatic course, but, on looking over the list of singers taking part in the Parisian performances, we find the names of many, and the most applauded, who have never sung at the Boston Opera House, and some of them have

A WRITER for the *Daily Chronicle*, curious in the search after material for copy, wonders at the rapidity with which the popular song is disseminated among street children. Few of them go to music-halls, but before a catchy tune reaches the barrel-organ or the Sunday newspaper, little boys and girls are heard whistling or singing it. "And the mystery is not confined to the comic song. Only yesterday some one passed my window whistling accurately a difficult passage from Grieg's 'Peer Gynt.' The musician was a butcher's boy!" Why the exclamation? A butcher's boy may be able to whistle more accurately than a trained musician. Whistling is a gift. One of the most celebrated violinists in this country can neither whistle nor sing a long phrase in tune. Moreover, the music to "Peer Gynt" has been played by County Council bands in London for years. When the *Daily Chronicle* asks how little girls in the slums acquire the dance of the moment, we offer no explanation. "When Letty Lind popularized the skirt dance invented by the late Kate Vaughan, every girl whose playground was the street danced it accurately at once. And long before 'tango teas' acquainted the general public with the tango, it was to be seen danced in every mean street from Whitechapel to Notting Dale." Perhaps the only answer is to be found in the grim doctrine of natural and universal depravity.

WE WERE greatly interested in an elaborate review of an important music festival which was published in a leading journal of Philadelphia. The concert master's "glorious Guarnerius violin sang like a trumpet." The trumpets themselves were praised, but not one of them blared like a violin. The conductor of this festival does not believe in "firing" elderly members of his choir, even though their voices show "traces of a tang." Their presence side by side of the young forms a "delicious admixture" and gives "the buoyancy of youth with the repose of maturity." In the florid runs the singers were not breathless, for they were allowed to breathe as the spirit moved them; "so that there is no synchronous gulp like that of hens drinking, but a fluid continuity. The climax, 'with timbul and harp united

sing His praises,' was a glorious dynamic resurgence to the very peak of the vocal diapason." The conductor did not use a baton. "For he could not then crook the little finger of the left hand that way or pull the curved and quivering digits toward himself, hauling the very soul of the choral forces after them. To watch him in action from the choir side is a revelation. In such a climax as the 'Superbas mente' in the 'Magnificat,' his face is a map of the fighting emotions, his eyes support the ancient Baconian superstition of actual 'ejaculations,' his whole being vibrates with a terrific voltage of vital electricity that threatens to tear his body and soul asunder and surcharges the atmosphere about him till it is a wonder that the ammeters of the nearby electrical laboratory do not record it." That was, indeed, a festival worth seeing!

WE LEARN from London newspapers that Miss Leonie Basche treats playing the piano as a game of skill. There was a suggestion of spillikins in the deft manner in which she pricked out the notes of Debussy's "Poissons d'Or." Fingers like fish-hooks would here have been more to the point.

Mr. Carlo Angelelli's playing of a nocturne by Chopin "would have been a real delight but for some voluble countrymen of the player, who had urgent private business to discuss."

Apropos of Chopin, an English writer has discovered the "Chopin of golf." "Which his name it is" Evans; Mr. Charles Evans, who was discovered at Sandwich. "He (Mr. Evans) may be best described as 'the Chopin of golf.' The golf he plays is like the music Chopin wrote. There is the same mastery of technique, the same subtlety of ornament in the execution, and the lithe bend, the graceful swing, the eloquent droop of his figure in the various phases of play, recall the haunting cadences of the Polish composer."

Mr. Josef Holbrooke has praised the "extreme originality" of a fantasia quartet by Richard Cleveland. The critic of the *Pall Mall Gazette* says that this composition is little beyond a rearrangement of Debussy's quartet. Mr. Sibelius, with whom we talked in June, thinks well of Holbrooke as a composer. We hear from another composer that

Mr. Cyril Scott declares that he himself can compose only when he is in mental or physical anguish, when "it hurts him." We are not sufficiently acquainted in this country with the works of the younger English school. By younger we do not necessarily refer to years, but to tendencies and style.

WHILE there is a lull in the shouting for opera in English and for all songs in English, let us ponder the statement of an Englishman, writing from Birmingham. He insists that Debussy's songs should not be sung in English, nor those of Strauss, nor those of Wagner, nor, indeed, those of anybody who set his melody to foreign words. "The words were not foreign to him, but our English words are foreign to his music, and the imposition of a new language is not excusable, whether in opera or in song, unless it has the direct sanction of the composer himself, which is very unlikely, if he meant what he wrote in the first instance." This writer, moreover, says that songs which have been composed for voice and orchestra should not be sung with a piano in lieu of the orchestra. "The manner, the tone-color, the whole atmosphere is bound to be wrong." To the first of these propositions we say a loud "Amen!" Nor do we applaud American composers who, without even a fair knowledge of French and German, set music to lyrics in those languages. There is room, plenty of room, and gaping, expectant room, for good songs in English composed by musicians to whom English is the native language.

MME. CLARA BUTT, having returned to London from "a world-wide trip," says that "The Lost Chord" is a great favorite in America. She was mightily pleased by the remark of an Australian lady, who said that to hear Mme. Butt and her husband sing "A Night Hymn at Sea" made her feel "as if ants were crawling up her back."

Conductors of choral societies might read these lines from the London *Times* with profit: "It is quite possible to make madrigals lugubrious by emphasizing their curious conventions. This is not piety to the memory of

ancestors, but the worst form of pedantry. It is possible, on the other hand, to bring out all the music that is in them by assuming that those ancestors were just as fond of it as we are, and loved a joke when it came their way as much as we do."

Mr. Frank Merrick, "the distinguished English pianist," with his wife, Miss Hope Squire, recently gave a concert in Manchester, when the programme included a set of Variations with fugue, a sonata, and a Spanish suite, all for two pianos; but no names of composers were on the programme. What did the critics say? Did they remember the famous line in "Fanny's First Play"? Was any one of them competent to identify unerringly the authorship? The two pianists turned the knife in the wound by saying that the composers would be announced in a local newspaper a week after the concert.

M R. G. K. CHESTERTON has written a letter, to which so far we have found no allusion in any American newspaper. For once, he is not joyous in paradox. He calls attention to a musical festival in the town of Beaconsfield, and hopes this festival will not be neglected even by the non-musical, or those, if any, who are as ignorant as he is. These are his reasons: England should be and could be a musical nation, but only by local activities can she become so. "The central citadels are necessarily in the possession of established reputations or of vested interests, and these are not always of a national type." England was the one great musical nation in the Middle Ages, and much later "the average of the habit" was high. "We did not produce the great music in the same sense in which we speak of the sculpture of the Greeks; but we did produce what might be compared with the wood-carving of the Flemish and the French. Unfortunately, later we fell into the habit of sulking about the arts, which is almost unsportsmanlike. When we were told that Frenchmen could dance, we left off dancing; and since we admitted that Frenchmen could cook better, we have not cooked at all." Then, too, the revival will come through the ancient and national institution of the counties. "What we may call the humors of England are very largely the humors of the counties. Already it

has shown in fifty sports a power of fighting without quarreling; an emulation that can end in laughter." The county patriotism should encourage music as it does encourage cricket.

AN AMERICAN singer, Mme. Gardner-Bartlett, was praised by one critic in London because she did not print the words of her songs. "We all agree that the song is, or should be, a direct emanation from the singer, and then are content to sit year after year and solemnly read what we ought to be hearing. As a natural corollary, the singer relies more and more on the programme to convey what the voice alone should convey."

There are singers in the United States who publish an argument of the song, and not all the words in the original or the translation. This is at present the more reasonable course. Few singers enunciate and pronounce words in any language, especially English, so that a keen-eared auditor can understand what they are singing about. Reading a book of words during the interpretation of a song is as destructive to any æsthetic pleasure as reading a voluminous programme-book during an orchestral concert, unless the songs or the orchestral pieces are not worth hearing.

RIMSKY-KORSAKOFF'S opera, "Le Coq d'Or," was performed for the first time outside Moscow, as we are informed, at the Paris Opéra. It is said that the opera cannot be performed at St. Petersburg because that city is the residence of the Court, and the libretto, based on one of Pushkin's stories, is an Aristophanic satire, with points made at the expense of government. Some one signing himself "E. E." has been writing letters about music from Paris. The production of "The Golden Cockerel" gave him the excuse of preaching a little sermon on the attitude of the English musical public toward the comic spirit. This public has been taught to believe that tragedy, even when it is bad, is art, but the art that makes one laugh is on a lower plane. "Our musicians of the caliber of Rimsky-Korsakoff, if we have any, are not in the least disposed to be comic, and if they were, our music-lovers might very likely regard them as fallen angels." Certain

English composers have essayed comedy, but "I do not remember one who failed to take himself seriously over it, and that is fatal." Nothing as yet has taken the place in England of the Gilbert and Sullivan operettas, "which held for a time the highest rank as musical expression of the comic spirit. We shall not recover the lost ground until we discover that there is, musically, something between the self-conscious laughter of the prig and the boisterous guffaws of the low comedian."

No; there have been no successors in England to Gilbert and Sullivan; and in France there are no successors to Meilhac, Halévy and Offenbach. Johann Strauss was seldom fortunate in his librettos. The best of them, "Die Fledermaus," was taken from Meilhac and Halévy's "Le Réveillon." As far as the music is concerned, neither Johann Strauss nor Suppé has had a successor in Vienna. And we say this in spite of "The Merry Widow" and "The Chocolate Soldier." Revivals of Gilbert and Sullivan's operettas are boring, as a rule, for the old Savoy traditions are gone, even in London. Nothing was drearier than Miss Lillian Russell in an operetta of Offenbach.

SIR ALEXANDER MACKENZIE has made an experiment in this direction. His opera "The Cricket on the Hearth" has been produced by students of the Royal Academy of Music. He tried, he said to a reporter, to write a homely English opera, simple and tuneful, and to catch the Dickens atmosphere and to give the touch of human sympathy. His librettist, the late Julian Sturgis, was "a very refined and intellectual literary man, and his lyrics are touching." If memory is faithful, Mr. Sturgis wrote the librettos of Sullivan's "Ivanhoe" and Goring Thomas's "Nadeshda," and something in our heart tells us that this book would be no better, if the dialogue were not almost wholly from Dickens's tale. What one of us has not heard some plethoric and passionate English contralto singing from "Nadeshda": "What means Ivan? He speaks of shame, of danger to our great house from Voldemar's mad fancy for a serf girl, Nadeshda. I was ever jealous; O I am weary of these brothers' quarrels!"

Oh, my heart is weary,
Weary night and day,
For dreaming of my children,
And doom of brothers' fray.

Hard the fate of mothers:
The tender babes they bear,
They look for help in trouble,
And find but grief and care, etc.

Is this any better than the lyrics of the ingenious Alfred Bunn, Esq., the celebrated librettist of "The Bohemian Girl"?

WAS there ever a more extravagant, incoherent libretto in the eyes of the average opera-goer than that of "The Magic Flute"? Nevertheless, Goethe did not pooh-pooh it; and he found that the author understood perfectly the art of presenting effective contrasts and producing great theatrical effects. We were reminded of this by reading what the London newspapers had to say about the recent revival of Mozart's opera, a revival that was acclaimed as an important event in the operatic history of England. But when the *London Times* said editorially that the public of Mozart's day knew what the libretto was all about, was the writer cocksure of his statement? Did the Viennese, as some would have it, see in the libretto a symbolical representation of the French Revolution? Was Sarastro to them the Wisdom of the Legislature, with Monostatos standing for Emigration? Was it not merely a "magic play," with music more elaborate than usual? Probably to them, as to us, Papageno was only a funny bird-catcher and Monostatos a malicious little black. Why try to extract sunbeams from cucumbers? Even if the librettist had been a symbolist, instead of a good-natured, shiftless, dissipated fellow, why should we concern ourselves with anything but the pleasure to the ear? The boy reading "Gulliver's Travels" as a story of adventure finds greater enjoyment in the book than the man that appreciates Swift's terrible satire.

SOME of us may remember that "L'Amore dei tre Re" met with unusual favor at the Metropolitan last season. The critics, for once, were in accord with the public, although Mr. H. T. Finck stood apart with his "Not content." It is in-

teresting to note the expressions of opinions in London when Montemezzi's opera was produced there May 27th. The *Times* was rather flippant in a high and mighty way. The libretto was as "bare bones of operatic procedure." The vague stage direction about "a remote castle in Italy" hampered the composer, who could not save himself by dash of local color. How this fetish of local color is appealed to by many critics! The reviewer speaks of pumped-up climaxes of simulated emotion. Here is a sample: "All the time Signor Montemezzi labors away with his orchestra, piling up effects with pungent harmonies, muted horns and distant trumpets, and by the end of the second act he seems to be almost as tired of it all as we are." The *Pall Mall Gazette* admitted that the music struck a new note, yet said it revealed no outstanding personality. "There is less ranting, less theatrical hurry-music." The composer scores remarkably well in an impersonal way. And so on. The *Daily Chronicle* said that most of the music has "a genuine individuality, although perhaps not always equal to the highest needs of the drama." The opera is not remarkable enough to account for the success elsewhere. The *Daily Telegraph* published a long review, almost as long as those that appear in the *Boston Evening Transcript* after a change in the cast of "Il Trovatore." The notice is very complimentary on the whole. The critic praises Montemezzi for his great power of reticence. "He never tears passion to tatters, and never loses sight of the poetic aspect of his theme. His music throughout is rather subtle than obvious, and in his scoring he has much more in common with Debussy than with, say, Puccini—another mark of his reticence." And there is praise for the marked individuality of the score. These critics are no doubt all good men and true. What is the layman to think after he has read what they all have to say?

The Congress of the International Music Society was held in Paris during the first week in June. Among the musical entertainments were three concerts of church music from the twelfth to eighteenth centuries; concerts of old chamber and orchestral music; a concert with the Orféo Catalana of Barcelona; a performance of an opera of the eighteenth century; a performance of a Gluck opera at the Opéra Comique; and concerts of modern French orchestral and chamber music.

Jean Sibelius

By OLIN DOWNES



UT of the North has come a new prophet: Jean Sibelius, at present the leading composer of Finland. This is intended as more than a reference to the fact of his first American visit. Sibelius has produced music of singular originality and power, heroic, primeval music, a vitalizing force of exceptional value to the modern art of composition. His gift



JEAN SIBELIUS

is beyond dispute, and his sincerity is incorrigible. The breadth, simplicity and clearness of his writing, in its best estate, are the result of profound conviction and the technic of a master. And it may be said of this composer, early subjected to European influences, that his style has matured independently of any "school," unless one considers in this connection to folk music of his country. The compositions of Sibelius are permeated with the spirit of folk-song. Otherwise his

manner is wholly his own, consisting in the direct presentation of fresh, potential ideas, which irresistibly direct a logical and unprecedented method of expression.

The racial inheritance of Sibelius has been exceedingly valuable to him, and peculiar geographical and social conditions have tended to conserve for humanity ancient heroic qualities that find utterance in his compositions, and that might well have been supposed to have vanished from the earth. *This art was* cradled by Northern myth and Northern nature, and omniscient fate. Its origins are mysterious. It appears to have arisen, as the Finnish people themselves have arisen, out of the depths of defeat, and as though in response to a summons predestined since the world began. The vitality of the great parent stems of human ancestry has often been remarked by historians and philologists. The Finnish people, of Asiatic descent, appear to have wandered far, through the centuries, a proud and heroic race, pursued by misfortune. Often they were threatened with dissolution, but the root lay strong and deep. It has come again up to the light, and a race that might well have been destroyed by adversity has of late taken unto itself new strength and valor, and, among other manifestations of prodigious latent power, there has arisen a national musical art. Is it not a big symbol of destiny that this seed should have been carried so long, that at last there should have appeared, in the midst of an age of materialism and in the face of a culture which tended to divorce itself from the primal verities, this music, with its mighty savor of the northland primeval? Was there ever a more imperative need of new force, at any stage in the history of the musical art? Was there ever heard a more thunderous rebuke of the cynicism, the self-consciousness, the decadent exaltation of style at the expense of substance, such as are now observed in many fields of creative effort? The music of Sibelius is even more important to men than to art.

Some would have us believe that the eternal rebellion which reverberates in his scores is a result of national circumstance. They point to Russia's military despotism in Finland as a cause of this revolutionary expression. I think that they fail to take account of yet deeper currents. I think that the surest proof of the artistic greatness of Sibelius lies in the

fact that he is so far from the local and provincial interpretation of the word "patriotism." A patriot beyond doubt. One born to go down in battle. Undoubtedly this man has ground his teeth before the spectacle of foreign oppression, which has become steadily more offensive of late years, and these misfortunes have undoubtedly had their effect upon the national temperament; but the rage of Sibelius, to me, is the rage of epoch against epoch, of the vast, mighty, ancient North against an age and a race of Lilliputs. Here is a prophet, not of a place, but for the world, and his warfare is for all those who have not been able to forget what they were. "Where oppression is, that is my home."

But there is another fact of even more importance to the artistic future of this composer. That is the significant indications in his later compositions—I speak especially of what appears to be a very important landmark, the fourth symphony—of a manner increasingly individual and subjective, less impersonal, less collective, the manner of one who transcends his genesis and peers far into the future. Of this, more anon; but let it be said now that he who has covered the distance which obtains, for example, between the "Finlandia," or even "En Saga"—a superb work—and the fourth symphony, is a man who has only commenced to reveal his latent capacities, and whom we are privileged to observe in the very act of taking a step into new realms of art. And how few are destined for these new paths! How many, as Romain Rolland remarked, have set out expeditiously to discover the depths of the unknown forest, only to find themselves, a little later, out upon the high-road of precedent!

We must consider for a moment the vexed question of nationalism in art. This term has been so often abused and misemployed of late that it is become to the critic what the red rag is to the bull. Little wonder, when the masquerades which have been conducted under this banner are remembered. But go down to the fundamentals of the question. Can the national element be dismissed from any genuine, vital art? For a *reductio ad absurdum*, could Bach have been an Italian? Could Bizet have composed "Der Freischütz," or Weber "Carmen"? Could Verdi, by any stretch of the imagination, be thought of as a Frenchman? It seems, when the question is pur-

sued to its ultimates, that all living art must have its roots in the soil, or else wither for lack of sustenance. The genius of the individual is the flight from this broad and noble foundation. It is for him, as Henry Gilbert remarks in the preface to his volume of "One Hundred Folk-songs," by virtue of his recreative genius, to raise the folk to new horizons of power and beauty. Sibelius is so permeated with the spirit of his people that his melodies have often been taken for Finnish folk-song, but his workmanship and his artistic consciousness are surely such as to place him, as an artist without other qualification, in a high realm of his own.

Essentially a nationalist, if you will; but how far removed, for instance, from the nationalism of a Grieg or a Dvorak—gifted singers, indeed, but only capable of performance in peasant's costume. And both of these men, in common with the majority of natural-born singers of the people, were miniaturists, happiest and most effective in a small compass—this in spite of Dvorak's very moderate success as a symphonist, and because of Grieg's deliberate self-limitation, his deliberate epicureanism, his too conscious appreciation of the tartness of the wild berry. The development of Sibelius, up to the present time, offers proof of precisely the contrary process. Smetana, the Bohemian, is far more nearly related to him than either of the men I have just mentioned, and nearest of all the nationalists to Sibelius is that Sinding, that gloomy Northman, who roared out a "Rondo Infinito" of tremendous power, and also, out of the heat of those fierce fires which burn under Northern snows, forged the great symphony in D minor, and then virtually perished in the shadow of Wagner. Sad was that fall!

Now, the earliest known compositions of Sibelius, the op. 6 for piano, are considerably inferior to the same opus number of Grieg—the Humoresken—for the same instrument. The pieces by Sibelius might have come from the pen of any man who had gone to a conservatory and lived in a reasonably Northern latitude. But we are going to examine, as accurately as we may, his development from this point, a development difficult to trace in all of its stages on account of insufficiency of data and a singular inequality of output on the part of the composer. For example, "En Saga," the first masterpiece that Sibelius pro-

duced, is op. 9 in the catalogue of his compositions. Thus it is separated by only three opus numbers from the inconsiderable and immature op. 6. The first symphony is op. 39. Though a powerful and picturesque work, and despite some magnificent pages, it is less mature in its technique and its grip of its subject-matter than the "Saga." Again, reports of the third symphony, which may or may not be indorsed by posterity, indicate a work of less importance than either of the two symphonies which preceded, while the fourth symphony, so far as my knowledge of the music of Sibelius extends, and my personal opinion goes, is an exceptionally strong and original work, showing tendencies not foreshadowed in any score that had thus far been presented to an American audience. But through all these manifestations, great and small, strong or weak, runs the golden thread of creative genius and of a consecration to the truth, not observed, in an equal degree, in the productions of any other composer of the present day. By virtue of this trust and the Grace of God, the man continues to advance to fresh achievements, and rejoices, with reason, that he is now at the zenith of his powers, to give all of his best toward the shaping of a new and a better period, which he believes to be at hand.

Sibelius is now in his forty-ninth year. As a youth he studied law, but from his earliest years he had shown a very decided talent from composition. At twelve he was in the habit of putting his musical ideas on paper. He played the violin. He soon gave up the study of law for that of music, entering the Conservatory of Music at Helsingfors, which was founded about twenty-five years ago, and studying with Wegelius, then the head of that institution. This conservatory, one of the indirect results of the passing justice which Finland received at the hands of Russia, following the Act of Assurance granted them by Alexander First, might well pride itself upon so early a fulfillment of its purposes, in bringing up such spokesman of the nation. Later, we know, Sibelius studied in Germany, although for only a brief period, with Becker and Bargiel in Berlin, 1889-90; with Fuchs and Goldmark in Vienna, 1890-91. Becker, with whom the young composer worked at double fugue, proved a sympathetic and practical guide. With Goldmark, in the course of

only a few visits, there was invariably friction. Sibelius, returning to Finland, received for some years a pension from the Government, and he accepted the position as head of the Helsingfors Conservatory of Music. He has conducted performances of his own compositions in Russia, in Germany and in England. His first American visit, just concluded, was due to the princely hospitality of Mr. and Mrs. Carl Stoeckel, of Norfolk, Connecticut, at whose invitation he conducted performances of his compositions for the Twenty-eighth Meeting and Concert of the Litchfield County Choral Union, in the Music Shed at Norfolk, June 4, 1914. The music and the personality of the composer then made a profound impression. He was accorded a royal welcome. He will visit America again next season.

These compositions of Sibelius were performed at Norfolk: "Pohjola's Daughter," op. 49, orchestral fantasy after an episode of the Kalevala (first time in America); Nocturne, Elegie, Musette, and Ballade, from incidental music, op. 27, to Adolph Paul's drama "King Stephen Second"; "The Swan of Tuonela," op. 22, tone-poem, after the Kalevala; "Valse Triste," op. 44, from incidental music, to Arvid Jarnefelt's drama "Kuolema" ("Death"); "Finlandia," op. 27, tone-poem for orchestra; "Aalottaren" ("Spirits of the Ocean"), composed by invitation for performance at this concert; first performance anywhere. Other compositions of Sibelius which have been heard in America are the following, to which I add dates of first performances. I shall welcome notice of any errors or omissions: "Lemminkainen's Home-faring," op. 22, performed with its companion piece, "The Swan of Tuonela," for the first time in this country at a concert of the Chicago Orchestra, Theodore Thomas conductor, December 22, 1901. Symphony No. 2, in D major, Chicago Symphony Orchestra, Theodore Thomas conductor, March 12, 1904. "En Saga," Chicago Symphony Orchestra, Theodore Thomas conductor, April 29, 1904. "Finlandia," op. 26, Metropolitan Opera House concert, New York, December 24, 1905. Violin concerto in D minor (soloist, Maude Powell), New York Philharmonic Orchestra, November 30, 1906. Symphony No. 1, in E minor, Boston Symphony Orchestra, Dr. Carl Muck conductor, January 5, 1907. Karelia

Overture, op. 10, Russian Symphony Orchestra, Modest Altschuler conductor, New York, January 17, 1907. Third Symphony, New York Philharmonic, Walter Damrosch conductor, January 16, 1908. "Varsang" (Spring-time), Boston Symphony Orchestra, Max Fiedler conductor, November 21, 1908. Fourth Symphony, in A minor, New York Philharmonic Orchestra, Walter Damrosch conductor, March 2, 1912. Two or three of the songs of Sibelius have been heard in this country—songs, according to authoritative estimates, of rare beauty and originality. There are other compositions that should not have gone so long undiscovered, as the string quartet "Voces intimæ"; the superb symphonic poem "Night-Ride and Sun-Rise"; several works for chorus and orchestra; some chamber music of more than ordinary interest.

Predominant qualities of the orchestral music of Sibelius are the breadth and the melodic power of the themes; unusual rhythmic vigor; the freshness and novelty of the harmony; clearness, simplicity and concentration of style, and also the remarkably individual treatment of the orchestra. Taking into consideration the early musical influences with which Sibelius must surely have come into contact, in spite of his comparative isolation from European tendencies, one marvels the more at the clear-sightedness and the conviction which he has so consistently displayed. His geographical situation does not suffice as explanation of this remarkable artistic independence. His development is again seen to be very characteristic of the intellectual and moral stamina of the Finnish people, and the determination and courage which they have displayed through so many years in guarding their traditions and ideals. But in the end there is only one factor that can satisfactorily explain the accomplishment of this composer: simply the force and the perception of creative genius. All other Finnish composers of whom we have any knowledge succumbed as rapidly as they appeared to European culture. Sibelius from the beginning seems to have pursued a way of his own, and this with very little hesitation or experiment. He was brought up, presumably, upon German harmony, counterpoint and orchestration—a good enough schooling, perhaps, for a man, provided that it does not kill him in the making. He was proof against all this. He learned how to use his weapons

and how to forge them anew for his own purposes. It is said that he was a rebellious pupil, and I have the composer's own account of his differences with Goldmark. But he must have been industrious, quick to master the routine of his task, and then listen to what was within him. His early style is plainly enough of German derivation, yet he is farthest from the thickness, heaviness, pretension, and the complex machinery of the modern German school. With this he has nothing in common, nor has had, at any period of his development. In "En Saga"; in the first symphony; also, in lesser degree, in the second symphony, there is the manner of what pedantic historians and critics will doubtless term his "second period," a period analogous to the period in Beethoven's creative career, that offers a blend and balance of old and new. But even in his opus 9, which, to paraphrase Schumann, appeared almost as Minerva appeared, armed from head to foot when she sprang from the head of Jove, Sibelius is speaking of things that no man before him had dreamed of expressing. There is no absolutely new harmonic idea; there is a page or two of good stiff double counterpoint such as the young composer had absorbed in Berlin, but counterpoint employed masterfully for dramatic purposes. Throughout, and unfailingly, there is a surpassing sureness, strength, and subtlety of touch. What went between the opus 6 and this opus 9—one of the most remarkable leaps in musical literature—no man knows, but something occurred which liberated a full-fledged genius. The selection and shaping of the thematic material for symphonic purposes, the intimate relationship of the themes and their metamorphoses and combinations would in themselves excite the astonishment of a past-master of the art of composition; but all this is the mere scaffolding. Over the framework the composer has cast marvelous coloring, a mood of the mysterious and the supernatural, such a mood as nature must have for man in the dark Northern winter—the sensation of a land of gloom and big deeds, of "ancestral voices prophesying war," of strange sounds heard only by those who dwell in the wild Northern country. And the orchestra flickers fantastically, like the aurora borealis, or, battle-drunk, mounts to impossible climaxes of defiance.

(To be continued)

Biographical Sketches of Famous Singers No. 7

By FRANCIS ROGERS

GIULIA GRISI (1811-1869)

MARIO DI CANDIA (1810-1883)

ANTONIO TAMBURINI (1800-1876)

IN THE previous chapters I have tried to revive the careers of some of the stars in the great constellation of singers that made the first half of the nineteenth century especially memorable in operatic history. All of these artists, except Nourrit and, possibly, Pauline Garcia, owed their fame in greater part to their interpretations of the operas of Rossini, Bellini and Donizetti. Rossini, whose first important opera, "Tancredi" (1813), marks the passing of the old-style Italian opera and the inception of the modern, produced his last opera, "Guillaume Tell," in 1829; Bellini's last, "I Puritani," was first given in 1835; the last of Donizetti's sixty-three operas had its first performance in 1844. The first of these dates, 1813, is coincident with that of Garcia's first meeting with Rossini; the last, 1844, marks also the final retirement of Rubini.

For reasons that cannot be gone into here, the popularity of the operas of this school began to wane almost as soon as the singers for whom they had been written retired from active service. Most of them are now quite dead and forgotten. Of Bellini's, not one survives; of Donizetti's, "Lucia," "Don Pasquale," "La Favorita" and, perhaps, one or two others are occasionally resuscitated for a few performances, and found increasingly old-fashioned and decrepit; of the whole school there is only one, Rossini's "Barbiere" (1816), whose still youthful vigor seems to promise immortality.

In 1854, when Grisi and Mario visited the United States, they were practically the last survivors of the famous "Old Guard," which for more than twenty years had been the delight of Western Europe. Through death or voluntary retirement, Catalani, Pasta, Malibran, Sontag, Garcia, Rubini, Nourrit and Duprez were completely silent; Lablache and Tamburini, although occasionally to be heard, were all but superannuated; Jenny Lind had left the operatic stage for good and all, in order to devote herself to concert singing;

Pauline Garcia was focussing all her talents on the interpretation of Meyerbeer and Glück.

So it is fitting that we should bring this series of biographical sketches to a close with brief studies of the careers of Grisi and Mario, adding thereto a few paragraphs on Tamburini, their colleague, who, after Lablache, was the greatest bass of the period.

Giulia Grisi was born in Milan in 1811. Her father was a military engineer, who had served under the great Napoleon. Her mother had, in all probability, been a singer before her marriage, and her mother's sister, Josefina Grassini (1773-1850), was one of the best singers of her day. Giulia's older sister, Guiditta, too, was a singer of some repute; her cousin Carlotta a celebrated dancer. With such a professional atmosphere about her, it is not surprising that she, with an excellent natural voice and dramatic instincts, should have heard and accepted the call of the stage.

She studied under various masters, including her sister, and at the age of seventeen made her debut in Rossini's "Zelmira." Despite her youth and inexperience, her voice, beauty and innate aptitude for the career won for her the applause, not only of the public, but also of Rossini himself, who predicted for her a brilliant future. Bellini, too, was so favorably impressed by her performance that he wrote for her the part of Adalgisa in "Norma," which she had the honor of singing in the company with Pasta, the first Norma.

Grisi's success brought her engagements in other cities, and all Italy was soon open to her, but at this point she took a step which, seemingly rash, proved in the event to be most beneficial to her career. Before she could realize that wealth and fame were already within her reach, she had signed with a per-spicious manager a contract for several years, on terms sufficiently liberal to satisfy an untried debutante, but quite disproportionate to the important position that she soon began to occupy in the operatic world. She tried to release herself from this contract, and when the manager undertook to hold her to the letter of her bond, escaped across the frontier and posted to Paris. Never again did she sing in Italy.

Her aunt Grassini and her sister Guiditta were in the French capital just then, and, what was even more fortunate, Rossini, who gave

her at once the chance to sing the title rôle in "Semiramide" at the Théâtre des Italiens. The début was completely successful, and from that year, 1832, till 1849, without a break, Grisi sang every winter in the same theatre.

London heard her first in 1834 in "La Gazza Ladra," and found her to its liking; a little later, when she sang Anna Bolena, one of Pasta's best parts, it proclaimed her a dramatic singer of the first order. From 1834 till 1861, excepting only 1842, she was engaged every season as a member of the Royal Italian Opera.

In 1835 Grisi was one of the famous quartet for whom Bellini had written "I Puritani," and showed herself worthy to be associated with her celebrated colleagues. In the following year she married a Frenchman, from whom she was divorced after a brief and unhappy union.

Grisi's voice was a clear, sonorous soprano, homogeneous throughout and under excellent control. It was somewhat lacking in sympathy, but splendidly effective in dramatic scenes. Her musical taste was good and entirely free from trickery and affectation. She was a resourceful and spirited actress in both comedy and tragedy, but unquestionably at her best in such dramatic parts as Norma and Lucrezia Borgia. It was said that she owed much to her early association with Pasta, of whose art she was a reverent admirer. She was short in stature, but was well proportioned and carried her handsome head so nobly on her shoulders that she gave the impression of being much taller than she really was. Taken all in all, she was richly equipped for her long and resplendent career. Heinrich Heine, who heard her in Paris in 1840, called her "a rose among nightingales, a nightingale among roses."

Grisi and Mario first met in London in 1839 as members of the Italian Opera, and each recognized at once in the other a twin soul. Marriage followed soon after, and the affinity proved to be a thoroughly happy one. As their professional association was constant during the next thirty years, and the story of one now becomes the story of the other, it seems best at this point to narrate the principal events of Mario's previous life.

We do not know with certainty either Mario's full name or the exact time and place of his birth. This uncertainty is all the more

curious because he was of noble family. Some authorities hold that his name was Giovanni and that the name of Mario, under which he always sang, was wholly assumed; others aver that Mario was really his name and that when he went on the stage he merely dropped his patronymic, di Candia. Whatever his exact name, he will always be remembered under that of Mario, without title or surname. He was born somewhere in Piedmont, probably in Turin, in or about 1810.

His father was a general in the army of Piedmont, and Mario, too, after an education suitable to his high social position, entered the army. In 1836, piqued by his punishment for an escapade of no great seriousness, he resigned from his regiment, and, when the authorities refused to accept his resignation, hid him boldly to Paris. There his good breeding, his beauty and his great personal charm opened for him every door. To complete his equipment as a captivator of hearts he possessed a tenor voice, untrained, but of exquisite suavity and mellowness.

His qualifications for the lyric stage were so many and so obvious that on all sides he was urged to appear in opera. All his family traditions were against such a step, and for two years he withstood the blandishments and offers of the managers, but finally gave his consent, and in 1838 made his début in "Robert le Diable" at the Paris Opéra, singing in French. He had had no systematic training in music or singing, his acting was amateurish and the French language somewhat impeded his utterance, but his radiant person and his lovely voice more than counterbalanced his shortcomings. In 1839 he made his London début with Grisi in "Lucrezia Borgia" (in Italian), and the following year joined the Italian company in Paris.

At the age of thirty Mario could have played the part of Orpheus to perfection. He was of medium height, graceful in line and carriage. His features were clean-cut and noble, his hair and beard glossy black. His eyes were large and dark, full of fire and passion. His voice was a ringing tenor, even in quality throughout, and including in its compass the high C. It was equally eloquent in the expression of both the fire and the passion that shone in his eyes. One French critic records that the emission of the upper notes was not quite free, but, with this possible excep-

tion, the voice must have nearly approached perfection.

Happily, Mario was as conscientious and ambitious as he was gifted, so that, despite his lack of early training, the record of his career is one of constant artistic growth. His association with Grisi was most influential in this development, for she was born into the traditions of the stage, and, besides, was as ambitious for him as he was for himself.

As an actor he never attained the skill and versatility of such innate histrions as the Garcias and Lablache, but his elegance of bearing and a taste for costume equalled by that of Lablache alone made his stage presence always a delight to the eye. No other tenor, not even Nourrit, was so successful as he in playing the high-born gentleman—it was instinct with him, both off and on the stage.

He was matchless, too, as a stage lover and as a drawing-room singer. His personality and voice were profoundly disquieting to the peace of mind of unattached ladies. It is related that once he was singing in a salon in Paris. The last line of his song was, "Come, love, with me into the woods." As he uttered the final syllables a young woman, who had been listening in a state of semi-hypnosis, rose to her feet and tottered toward him, murmuring, "I am coming."

After the retirement of Rubini, Mario succeeded to the position so long held by the older man. As a singer he was not Rubini's equal in poignancy of expression or in technical resource, but he surpassed him in sweetness and elegance of style and was immeasurably his superior as an actor. His art was at its best in "La Favorita" and in the fourth act of "Les Huguenots," but he was almost as successful in a number of other operas. His turn of mind was not originaive, and the only "creation" credited to him in all his long career was the small tenor part in "Don Pasquale."

After their marriage, Grisi and Mario divided their time between Paris and London, in both of which cities they continued to be great favorites. Mario never sang in Italy. Grisi was most conscientious in her attitude toward the public, always seeking their approbation and proud of her reputation for reliability. Mario was much more sensitive by temperament, and reserved to himself the

tenor's privilege of giving out at the last moment.

For two such eminent singers to live and work together for thirty years without a trace of artistic jealousy gives to our two artists a unique place in operatic history. This element of domestic felicity was a considerable factor in their popularity, especially in England. Grisi adored her husband and received from him in return a loyal affection undisturbed by the feminine adulation of which he was always the object. His greatest pleasure was to stay at home with his wife and children; his only weaknesses were an inordinate love of tobacco and a dread of the number 13. According to all rules of vocal hygiene, smoking ought to have ruined his voice, for he was never without a lighted cigar, except when singing, sleeping and eating; but as he was still singing at the age of sixty, we shall have to write him down as an exception beyond the law. Nor did the dreaded 13 ever seem to work him serious injury.

Six daughters were the fruit of the marriage, of whom three only lived to maturity. One day, when Grisi was walking in the park with them, she met a lord of high degree whom she knew. He stopped and said, jocosely: "These, madam, are, I suppose, your little *grisettes*?" "Oh, no, sir! These are my little *marionettes*."

For fifteen years Grisi and Mario sang only in Europe. In 1842 they, with Albertazzi and Tamburini, formed the first quartet to sing Rossini's "Stabat Mater." Rubini's retirement gave Mario ample scope for his talents, and no new prima donnas of power appeared to imperil Grisi's supremacy; but as time went on they began to yearn for new worlds to conquer, and in 1854 completed arrangements for a visit to America, which had recently shown itself so hospitable to Jenny Lind and Sontag.

In August, 1854, they arrived in New York, under contract for six months for the sum of about \$85,000. In September they opened their season at Castle Garden with "Lucrezia Borgia," best seats three dollars. In the supporting company were Susini, an excellent bass, and Barili, the mother of Adelina Patti. The performance went off smoothly and the company was accepted as thoroughly competent, but there was a coolness on the part of the public, quite different from the hearty

welcome accorded to Jenny Lind and, after her, almost as generously to Sontag. "Norma," given in the course of the second week, was received a little more cordially.

In October the company was engaged to inaugurate the present Academy of Music on the corner of Irving Place and Fourteenth Street. October 2, 1854, was the date, "Norma" the opera. The best seats were two dollars. It would seem as if New York would have been keen to hear a performance of one of the most popular operas of the day by the best opera company that had ever come to town, especially in a theatre as handsome and commodious as it was new. But all signs failed, and the two most famous singers of Europe had to sing one of their favorite operas to a half-empty house. Richard Grant White, who was there, thought it, on the whole, rather a dull evening; Mario and Grisi had passed their prime, both of them, he decided, and had nothing striking or novel to offer the American public.

The success of the season did not increase as time went on, but there was a financial guarantee to ensure the completion of the tour. The company visited other cities, but no detailed account of the winter is available. One amusing story, however, has survived, to the effect that a performance of "Norma" was given in Washington during a heavy rain-storm, and that the roof was so leaky that the Norma (Grisi) had to clothe herself in a heavy fur coat, while Pollione (Mario) warbled his loveliest beneath the shelter of a huge coachman's umbrella. After seventy performances, all told, Grisi and Mario returned to Europe.

Twenty-five years of hard and continuous service had by now decidedly impaired the freshness of Grisi's voice, and Mario's powers, too, were on the wane; it was time to think of retirement. So they bought them a comfortable villa near Florence, in which to pass their declining years. Rubini said, when he retired: "It is time to retire, because it is too soon," and never sang in public again. But Grisi and Mario were less firm in their resolution to withdraw. They had grown to love the stage too well to be able now to resist the call of the footlights and the craving for the applause of the public; besides, although they had made a great deal of money, they were extravagant in their way of living and

always had hard work to keep their outgo within the limits of their income.

So they continued to sing wherever they saw a chance to turn an honest penny. In 1861 Grisi signed an agreement with a manager not to sing again in London for five years. For a woman of her age, such a pledge seemed tantamount to a final farewell, but in 1866 she was singing "Lucrezia" once more at Her Majesty's Theatre. Her voice was gone, but not her ambition and zeal. In 1869 she died suddenly in Berlin, while Mario was singing in St. Petersburg.

In 1872 Mario came again to the United States to sing in concert. He was now old and all but voiceless; the tour was a pitiful failure. Poor and broken, he retired, first to Paris, and then to Rome, where he died in 1883.

Although Grisi and Mario sang much too long for the good of their reputations, the very length of their careers serves as an interesting link with a remote past. Many elderly people still living heard in their youth Grisi, the colleague of Pasta and Malibran, and Mario, the immediate successor, almost the contemporary, of Rubini.

There is no denying to Grisi a very high place among the galaxy of prima donnas of her era. She was inferior to Pasta in dramatic instinct, to Malibran in versatility and spontaneity, to Sontag as a vocalist and musician; but her talents were, on the whole, so considerable and so well balanced that her achievements will bear comparison with those of any singer in history.

The name of Mario, too, will always be held in honorable memory. Inferior to Garcia and Rubini in creative qualities, he became, nevertheless, by virtue of his powers to charm and delight, the legitimate heir to their laurels and prolonged worthily the traditions that they had created. The sun itself set with Rubini; Mario was the mellow afterglow, which is quite as lovely in its way as the radiance of day itself. With Mario the line of great lyric tenors came to an end.

Between 1825 and 1850, no bass in Europe, except Lablache, was held in higher esteem than Antonio Tamburini. He was born in Faenza in 1800. His father was a band-master, who aimed to make a horn-player of him, but his aptitude for singing an-

nounced itself early and made him, at twelve years of age, a member of the opera chorus, which took part also in the choral music of the church.

The boy had many opportunities to hear the great singers of the day, and profited by them so well that at eighteen he was engaged to sing bass parts in the opera in Bologna. This led to an engagement at Naples, which, in turn, paved the way for Florence, Venice, Trieste, Rome, Milan and Vienna. At Vienna he and Rubini were awarded the Order of the Saviour, an honor hitherto granted to no foreigner but the Duke of Wellington.

Tamburini's voice was a noble *basso cantante* of two evenly developed octaves, and of such extraordinary flexibility as to win for him the title of "the bass Rubini." We may judge of its power from the fact that it was able to hold his own with "the human ophicleide," Lablache, in the popular duet for two basses in "I Puritani." Rossini, writing to a friend in Italy about the first performance of this opera, said: "I need not describe to you the duo for two basses—the sound of it must surely have reached your ears."

Tamburini was a handsome man and an excellent, though not an inspired, actor. He was chiefly celebrated as a singer of Rossini's music, but he was almost equally successful in other operas of the repertory, including "Don Giovanni."

As an instance of his versatility, an amusing story is told. He was singing in Palermo during the Carnival. The theatre was full of merry-makers, much more intent on making a noise themselves than on listening to music made by others. Tamburini's first attempts to make himself heard were vain. Suddenly he ceased to use his natural voice and began to sing in a *falsetto* so shrill and clear that it surmounted the racket made by the roysterers. The crowd was delighted with the novelty and received the prima donna on her entrance with such an uproar of enthusiasm that she lost her nerve completely, rushed out of the back door of the theatre, and was seen no more that night. The manager was in despair—no prima donna, no opera! But Tamburini was equal to the occasion. Clothing himself in as much of the soprano's costume as he could find and squeeze into, he returned to the stage, where he sang all her music in falsetto and played

her part with mirth-provoking fervor. He played and sang *both* parts in a duet for soprano and bass. To cap the climax, in response to the demands of the audience, now quite hysterical with delight, he executed a spirited dance with the *corps de ballet*.

In 1832 he was heard for the first time in London and Paris, and for a number of years was an important member of the "Old Guard." In 1840 the London manager, in a futile attempt to break the power of this coterie, did not engage Tamburini—an omission that resulted in a series of riots and the re-engagement of the favorite bass for the following season.

Like Grisi and Mario, Tamburini continued to sing long after his voice had lost its beauty. In 1852 he was singing in London with only an echo of his former sonorous tones. Paris heard him, too, at that time, and Holland. In 1859 he sang in London for the last time. He made his home in Nice, and died there in 1876.

(To be continued)

Book Reviews

STUDIES IN MUSICAL EDUCATION, HISTORY AND AESTHETICS. Eight Series. The Music Teachers' National Association, Editorial Offices, Hartford, Conn.

Another interesting volume containing the papers read at the Thirty-fifth Annual Meeting of the Association at Cincinnati, December 29, 1913, to January 1, 1914, edited by Waldo S. Pratt. A careful perusal of this book will reveal to the reader what the musical pedagogues of America are doing and thinking. It is commonly supposed that a composer or even a performer does his work merely by instinct and that no preparation and no arduous study is necessary where music is concerned. As a matter of fact music is an art that demands more concentration, more self-sacrifice than any other art. There are thousands of young would-be composers to-day who scoff openly at the idea of a teacher or discipline of any kind. Freedom from all restraint—"We will not follow. We will lead!" is their cry. Away with the rules, and the result is that their work turns out to be nothing but a weak imitation of the popular leader of the day. Dean Lutkin, of the Northwestern University, once made a pertinent remark. "I have no objection," he said, "to my students' trying to compose a la Strauss, Debussy or Schoenberg, provided they have first studied thoroughly the old rules of harmony and counterpoint. They may forget them, but study them they must, and then though their houses may be of straw their foundation will at least be sound." Of the many admirable articles we can only call our readers attention to a few such as, The Question of Musical Editing.—Its Theoretical Aspect, by Waldo S. Pratt and Its Practical Aspects by W. J. Baltzell; The Trend of Modern Composition by Edgar Stillman Kelley; Municipal Music in New York, by Arthur Farwell; Musical Interpretation by Mary Venables. The reports of the various conferences are also well worth reading.

Facts, Rumors and Remarks

Walter Damrosch received the honorary and honorable degree of Muc. Doc. from Columbia University on May 30. We offer our congratulations to Dr. Damrosch and to Columbia University.

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The following festivals will be held in England next fall: Worcester, September 6 to 11; Cardiff, October 5 to 10; Norwich, October 28 to 31; Brighton, November 9 to 12; Sheffield, November 11 to 13.

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Edwin H. Lemare has been appointed official organist of the Panama-Pacific Exposition, to be held in San Francisco in 1915. The contract for the new organ to be built has been given to the Austin Organ Company of Hartford, Conn.

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Dr. Vogt, with the Toronto Mendelssohn Choir, is to give concerts next year in London, Manchester, Birmingham, Liverpool, Edinburgh, Glasgow, Leeds, possibly Amsterdam, Berlin (two concerts), Leipzig, Hamburg, Dresden, Frankfurt, Paris.

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Another convert to the Movies. Modest Altschuler, conductor of the Russian Symphony Orchestra, has been engaged to direct the orchestra at the new Candler Theatre for the production of "Pierrot the Prodigal" and "The Naked Truth." Several members of the orchestra will follow their leader. The music to "Pierrot" is by Maria Costa and that to accompany "The Naked Truth" by Mr. Altschuler.

* * *

In the May *Harvard Musical Review* Dr. Muck is criticised for including so many novelties in his programme. "Of the ninety-two pieces played," the writer says, "at least seventy were either novelties or of the dusty type." This is, to say the least, ungrateful. The criticism is based on the fact that there are two classes, the occasional concertgoer and the younger generation, who are still enjoying their first hearing of the greatest products of past genius. But why cannot both these classes enjoy the greatest products of the present-day genius, and many thanks are due to Dr. Muck for producing them.

* * *

Dr. Coward, lecturing at Birmingham on the World Tour of the Yorkshire Choir, said: "Is it worth while for musicians to emigrate? He frequently was asked that question, and his answer was that if a musician or any other person was in a fairly comfortable position in this country, he should not emigrate. The countries he had visited were all very charming, but, taking all things into consideration, he had come to the conclusion there was no country equal to England." Why not America or Germany or France? A musician in a fairly comfortable position should most certainly stay there.

* * *

At the commencement exercises of the Institute of Musical Art at Æolian Hall on June 1, Dr. Frank Damrosch, the director, announced two gifts, one of \$5,000, made by two friends of the Institute, to found the Clara Frances Wolff Scholarship Fund;

the other, also from two friends of the school, of \$20,000, to provide a scholarship for a student who must compete in one of the artist courses or take a full course in composition. An excellent programme was rendered by the students and Dr. Damrosch distributed the diplomas and certificates to a long list of students, who had passed the severe examinations. The Institute is proving that students can obtain a thorough training in their own country, in spite of the clear and clean "atmosphere."

* * *

The following received honorable mention in the competition for the best monograph of 250 words held by the *Musical Herald*, London, last month: "A good thing may be bad if carried to an extreme. This Musical Appreciation came from America. As a means of training the listening power of children and adults it is an admirable plan for the lecturer to sit at the piano and play the themes and show their development. But when put forward as an end in itself, the thing is bad. You cannot, by pulling a rose to pieces, find out why it is beautiful, or why it smells so sweetly. Anatomy is not personality or life. It is essentially a dead thing. The usual thing when a girl wants to learn 'theory' is to set her to work on the complex laws of vocal part-writing in the clefs. The rules she learns have to be unlearned when she wants to write massed chords or arpeggios for the piano, and when she wants to orchestrate, for orchestration is crammed with 'consecutive octaves.' She is not likely to use these rules later. How much better to show her, by 'appreciation' demonstrations, how thematic and coherent, that is to say classical, music is built up and carried forward.—Fox."

* * *

Professor Benjamin Jepson, a veteran instructor and defender of music in the public schools, died at his home in New Haven, Conn., June 7, at the age of eighty-two. He was born in Sheffield, England, and came to this country when a lad. He became a music teacher and was one of the earliest Americans to advocate music in the public schools.

Mr. Jepson was the first superintendent of music in the schools of New Haven and of any American city, holding that place for more than half a century and retiring about two years ago. He has conducted many of the largest music festivals and choruses in Connecticut on the occasions of the largest State celebration for more than thirty years.

He leaves three children, Arthur Jepson, of Bristol; Mrs. Clifford Beers, of New York City; and Harry B. Jepson, Professor of Music at Yale.

* * *

Anna W. Bunting, a noted literateur, organist and pianist, died recently in Philadelphia. She was the widow of John Bunting, whose musical essays and criticisms are well remembered by the older generation of Philadelphians. Mr. Bunting was manager for Ole Bull, Jenny Lind, Theodore Thomas, John B. Gough and many of the foremost public men of the older days. Mrs. Bunting was, through her husband's associations, thoroughly acquainted with these notables, which gave intense interest in her literary efforts.

She was "reader" and amanuensis for the late David D. Wood, the blind organist of St. Stephen's, writing practically all of his compositions from dictation. She was a pupil of his on the organ and held several important organ positions in this city.

Mrs. Bunting was a founder and the only secretary of the American Organ Players' Club, never missing a meeting, and her minute-book was a marvel of neatness and accuracy.

She was a manager of and secretary to the board of directors of the Home for Blind Women for over thirty years.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

THE contemplated sale of Trinity Chapel, Trinity Parish, on account of the change in the residential character of that part of the city bordering upon the western side of Madison Square, marks the beginning of the end of what was at one time the most fashionable church in Trinity Parish. Chorally speaking, the end has already come, as the choir has been cut down to about eight boys and a few men—merely a sufficient number to maintain the music in a small way until the chapel is sold. A new chapel will eventually be erected elsewhere. Trinity Chapel was opened for public worship in 1855. The first organist, historically speaking, was Dr. Tuckerman, who was recommended for the post by Dr. Hodges. At the consecration Dr. Tuckerman was absent in Europe, and the music was furnished by the organist and choir of Trinity Church. Dr. Messiter says in his "History of the Music of Trinity Church": "Dr. Hodges remained at the chapel for about two months, and during this time Dr. Walter took charge of the music at Trinity Church. What choir he had I do not know: but the boys were there, and a hard time he had with them. In fact, the music got into such a disorganized condition that Dr. Hodges was recalled to Trinity Church, under a new appointment from the Vestry, and resumed his duties there on Sunday, June 17, 1855. The engagements had got very much mixed up, but were now straightened out: Dr. Hodges returned to his old seat, Dr. Tuckerman resigned whatever appointment he had in the parish, and Dr. Walter was assigned to Trinity Chapel, to which he received a permanent appointment in the following December."

Dr. Walter (who, by the way, was a pupil of Dr. Hodges) was, therefore, the first permanent organist of this well-known chapel. He remained in office until about 1869. During his time the upper part of the city (the Madison Square district was then looked upon

as bordering upon the Polar region) grew rapidly, and the new chapel gave promise of becoming—what it did become later on—one of the two or three most aristocratic churches in New York.

The general style of the music under Dr. Walter was molded, as was to be expected, more or less after that in vogue at Trinity Church. In one respect, however, Dr. Walter was peculiar—he was passionately (we ought to say indiscreetly) fond of *plain-song*. What pointing of the psalms he used we do not know. Prior to the time of Dr. Cutler there was no "Trinity Psalter" in existence. It was not until the year 1864 that a pointed psalter, expressly prepared for parochial use, came upon the scene. This (compiled by Dr. Cutler) was Anglican, and was used at Trinity Church until about 1870. If Dr. Walter used it at Trinity Chapel he must have confined his choir to such plain-song chants as conformed to the Anglican system of pointing. He probably used some other work. Be that as it may, the congregation revolted against "Gregorians." Dr. Walter was finally ordered by the parish authorities to change his system of chanting. It is said that a whole year was allowed him for *teaching* his choir English chants! But the Gregorian bee was too snugly ensconced in his bonnet. He refused to obey orders, and it became necessary to engage another organist and choirmaster.

The choice fell upon Walter B. Gilbert, organist of the Parish Church of Boston, England.

Dr. Gilbert remained in office nearly thirty years. During his incumbency Trinity Chapel reached and passed its highest point of prosperity. For a time it was famous for fashionable weddings. Being adjacent to Trinity Rectory, it was frequently visited in an official way by Dr. Morgan Dix. Some of his most famous sermons were preached there, and his Lenten addresses always attracted crowded congregations, made up largely of people from other uptown parishes.

Musically, Trinity Chapel exerted an important influence in advancing Anglican ideals. Dr. Gilbert brought with him from Boston an inborn fondness for Anglican choral ritual—and it is unnecessary to state that Trinity Parish placed no stumbling-blocks in his way.

He was an excellent organist and a learned musician. His choir held a high rank in those days, although it must be borne in mind that the voice culture of boys had not then advanced to a very high plane in this country. There were few really fine choirs, as compared with the present number. Dr. Gilbert was a prolific composer. He wrote many anthems and service settings, and edited a hymnal, which had a large sale. Most of his compositions were published by himself, and after his retirement they fell into partial disuse. He is probably best known to-day by his hymn tune "Maidstone" and his burial anthem "I heard a voice from heaven."

After a faithful tenure of office, lasting twenty-eight years, Dr. Gilbert was retired by Trinity Corporation on pension for life.

His successor, the fourth organist of Trinity Chapel, is very well known to the readers of this paper as one of the most brilliant organ executants in New York. Mr. Felix Lamond came to Trinity Parish seventeen years ago from Detroit, Michigan, where he had an excellent choir in St. John's Church, under the rectorship of the present Bishop of Long Island.

His first care was to replenish the choir with new material and bring it up to present-day standards. This he did in short order, and under his régime the music of Trinity Chapel has maintained a very high rank indeed. We do not care to indulge in comparisons, but we do not hesitate to say that in certain respects Mr. Lamond's choir, at its best, has not been excelled. That very rare combination, artistic chanting of the psalms and clever organ accompaniment, is not to be heard in many churches. Discriminating organists who have attended the services at Trinity Chapel have not failed to note certain points of superiority in both choir and organist.

Of Mr. Lamond's ability as a solo player it is hardly necessary to speak, for it is widely known to the profession.

All who have the cause of Church Music at heart will watch with interest the future of Trinity Chapel. The property is of enormous value, and when it is sold another chapel will rise to take the place of the one that has occupied so conspicuous a position in the Episcopal Church for the past sixty years.



HIS is the time of year when "examination papers" are in full swing in schools and colleges, and when the youthful mind is consequently tormented with distress and doubt. We believe it is the custom of most school-boys to risk a dubious answer to a question rather than "flunk it" entirely.

One chance in a hundred is better than none at all—as the following proves:

There is a Quaker school at York (England) where the boys are taught musical theory as a part of the regular curriculum. On one occasion a boy was asked at an examination to define "diatonic interval." A New York choirmaster happened to be a guest of the school at this particular time, and he testifies that the answer was:

"When people die they do not go at once to heaven. Nor do they go to hell. They go to a place just half-way between heaven and hell. The name of this place is the diatonic interval."

Truly, this boy was an eschatologist possessing a well-developed bump of locality. It is a pity we have no record of his definition of "enharmonic interval."

Admitting his latitude and longitude to be correct in the first computation, by what process would he have taken his "bearings" in the second?



WE ARE indebted to the organist of St. Anne's Church, Annapolis, Maryland, for an interesting service list embracing a number of anthems taken from the Orthodox Greek Church. There seems to be a growing demand for this kind of music. It has been used a good deal of late in the vicinity of New York, and its popularity is evidently increasing. We perhaps ought not to apply the term "popular" to ecclesiastical music. Compositions for use in church should not be selected for any other reason than appropriateness. What is "popular" may be extremely inappropriate, and music that is unfit for church use may be "attractive" to the masses.

The choir of the Russian Cathedral of New York is largely responsible for the introduction of this Eastern music, and more especially music for the Greek Church composed by Russians.

Its chief characteristic (taken as a whole) is its *churchliness*.

Transcriptions, adapted to the wants of the Episcopal Church, should be used, not for the mere sake of novelty, but rather for their real value as liturgical compositions of a distinctly sacred character.

WE HAVE also received from the organist and choirmaster of All Saints' Cathedral, Indianapolis, a "congregational programme" of a choral evensong that took place in the cathedral on May 6.

The object of this service was to encourage congregational singing. Only two or three numbers were sung by the choir only, although there were *four* choirs present. Everything was adapted to congregational needs. The words of the hymns, psalms, canticles and responses were printed in full and placed in the pews. This service was unique in that the large choral force participating as the choir proper was in a certain sense kept in the background, and the *people* were made to feel that it was a choral festival of their own. Services of this kind are far too few. Mr. George B. Kemp, the organist and choirmaster of the cathedral, deserves great credit for emphasizing in such a marked way the importance of the "people's part" of divine worship.

Choir festivals are almost invariably what the name implies. In this case the service was a Congregational Choral Festival, under the simple programme title "Choral Evensong." It served as an object lesson of no small importance.

THE Rev. J. Lionel Bennett has been contributing to the *Musical News* (London) a series of articles by way of comment upon the recent correspondence in the *Morning Post*. Mr. Bennett is not an extremist, and what he says is strongly tinged with that rare quality—common sense. We are glad to see a defense of certain eminent Anglican composers, who have lately been more or less under fanatical fire. We read:

Trivial and unworthy music is not what a few superior people do not happen to like, but music which stands condemned when judged by certain definite and generally accepted canons. Here is no question of ancient *versus* modern, or Gregorian *versus* Anglican, or Polyphony *vs.* Monody, but just the bare question of what is clean and fair, and what is not.

It is hardly necessary in a musical paper to insist that this is no mere matter of "taste" and "opinion," in regard to which the most authoritative judgment may be expected to be sharply divided. A picture that is out of drawing is faulty; it may be funny, it may even possess some considerable virtues of some sort or another, but so far as it is out of drawing it is definitely at fault. So with a piece of music; it can be good or bad without any question of "taste" necessarily intervening. For this very reason I venture strongly to deprecate the haste of those eager reformers who are so fond of lumping together, as in a common doom, the names of certain recent popular English Church composers; and who (to judge from their utterances) would thrust every tune by Dykes or Stainer or Monk or Barnby from out of our Hymnals, without stopping to test whether the thing they would cast out is not pure and good—for these men did *some* pure and good work after all. This passion to condemn is only a variant of that violent eagerness which would scrap all the treasures of the whole English Cathedral school with as light a heart as did even the Puritans destroy our Church song-books and other art treasures. If reform is to come, Heaven grant it may come sanely, with a large mind, and temper restrained and humbled by knowledge: the music we like, and the music we dislike, being brought to the same test of purity and truth. And for our guidance we shall need the profoundest musical learning, with a very wide sympathy and a tolerant mind; for though musical art has its definite canons, they are not for mere rule-of-thumb application.

After sounding a note of caution regarding a too wholesale condemnation of music which has served, and which still serves, a useful purpose, Mr. Bennett points out that there finds performance in churches at this moment a heap of tawdry, sensuous or blatant stuff which has no right to place at all. We are told:

It may be said that if this music does no one any good, it does not do any one much harm—that the silly, futile anthem and canticle-setting which so many choirs are allowed to indulge in as a form of dissipation at harvest or other festivals, amuse them and do not hurt anybody. But without in the least agreeing with the conclusion so arrived at, how great a gain it would be for those same choirs to be set to work at music which is really worth learning! A church which has such a wealth of beautiful simple sacred song, Mass music, canticles, anthems, hymns, etc., has no excuse for allowing her singers and players to grow up in utter ignorance of her treasures, while the vulgarity of Tom, Dick and Harry takes possession of her sanctuaries.

IN connection with the above subject, we are tempted to add the following communication to the journal we have mentioned, by way of illustrating what *can be heard even in*

sedate old England! Americans sometimes see and hear strange things in churches, but this country is new, and has not had much time for artistic development in ecclesiastical music. Nevertheless, we seldom see complaints like the ensuing:

The tyranny of the organ is a well-worn subject, but I am tempted to add to Mr. Bennett's remarks thereon an account of my experiences in a large parish church in the provinces at Christmas, showing that further terrors are in store for congregations already suffering severely. During the singing of "For unto us" (Handel), from the recesses of the organ-chamber came a villainous banging and beating of a big bass drum! Now, proper tympani effects are all very well, and much add to the dignity of the "Wonderful! Counsellor!" passages. But imagine the grotesque effect of a military big drum obbligato not only in this chorus, but also *ad lib.* in Stanford's Evening Service in Bb!

This was, at all events, "open and above board." But we heard not long ago of an organist in Cornwall who desired to *mystify* his congregation. He prepared for a certain important service an *anthem* containing a "chorus of angels." This heavenly music was produced by the unaccompanied singing of some choristers shut up in the small box of the organ! As a "mystery" the experiment was said to be a pronounced success.

FOR some years past efforts have been made to prevent the holding of musical festivals in the English cathedrals, on the ground that they are out of place in consecrated buildings. Thus far these preventive measures have not resulted in any drastic action on the part of cathedral authorities; nevertheless, the time may come when "festivals" on a large scale, designed chiefly for musical advancement and not for church worship, will be held in music-halls and other large auditoriums.

Unfavorable comment is sure to appear in ecclesiastical journals over the selling of tickets for the Canterbury festival. Indeed, such comment has already found its way into secular papers. We read, for example, in the *Musical Standard* (London):

Sir Edward Elgar's noble oratorio, "The Apostles," is to be given on June 19 at Canterbury Cathedral, with a full orchestra. The tickets are to be sold, and the funds applied to the restoration of that noble monument of our ancestors' piety. It is for the good of church music that such a work should be heard in that stately building, but whether it is

necessary to advertise the tickets at so much a head is another matter. While the practice is common enough elsewhere, and Churchmen, Nonconformists and Roman Catholics participate in it without any scruple, it does not seem an ideal way of raising the necessary funds.

THE new organ for Liverpool Cathedral will cost very nearly one hundred thousand dollars! Another gift of ten thousand dollars, or, rather, two thousand pounds, has recently been made by Mrs. James Barrow. This amount will be expended chiefly upon the construction of the organ case. Surely such an organ should have a suitable "setting." Without this special gift, the cost of this particular case would have to be met from the general organ fund.

The interest in this magnificent instrument is steadily increasing among organists and lovers of organ music. When the colossus is finished and ready for action, what effect will it have upon its rival at St. George's Hall? Will that historic instrument suffer to any great extent by comparison? And will the attendance at St. George's fall off if recitals are given in the cathedral?

We venture to predict that they will not. A fact that must be taken into serious consideration is the possible (we might say probable) aggravated resonance of the cathedral. The organ at St. George's Hall is not only one of the best in the world, but it is heard to good advantage in the building. Very large and lofty churches are resonant to such an extent that they make organ pieces of a certain character sound blurred and indistinct; and this is true also of sermons and portions of the service which are *read*.

Acoustic difficulties may not arise at Liverpool Cathedral. But given a monster organ and a building not constructed with any special reference to organ music, and the chances are rather unfavorable, as far as clearness of effect is concerned. We do not think Mr. Ellingford has any cause to feel at all anxious over the outlook at St. George's.

A new musical organization has been formed in Paris called La Société Palestrina. At its first meeting, M. Vincent d'Indy gave a short address explanatory of his esthetic convictions. The choir of the society gave an excellent rendering of Chausson's "Légende de Ste. Cécile" and of Bach's cantata "Bleib' bei uns," but a French critic aptly describes the omission of any work of Palestrina on such an occasion as a "baptism to which they had neglected to invite the godfather."



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

A meeting of the Council was held on Monday, May 25, at 90 Trinity Place, those present being Messrs. J. Warren Andrews, Federlein, Elmer, Wright, Day, Hedden, James, Brewer, Demarest, Norton, Keese, Munson, Baier and Milligan.

Several Chapters reported on their annual elections, the results of which are shown elsewhere. It was decided to hold the first Guild Convention in June, 1915.

The resignation of Mr. G. W. Stebbins as Councilor was accepted and Mr. T. Scott Buhrman was appointed to fill the vacancy.

The following Colleagues were elected:

O. H. Kleinschmidt.....	St. Louis, Mo.
Edward L. Lake.....	Brooklyn, N. Y.
Christopher O'Hare.....	New York City.
Lester R. Major.....	Newark, N. J.
Elmer A. Tidmarsh.....	Hudson Falls, N. Y.
Miss Helen E. Chovey.....	Maplewood, N. J.
Fred. L. Anthony.....	New York City.
Ralph A. Peters.....	East Orange, N. J.
Miss Eva E. Frisbie.....	New York City.
Mrs. M. A. S. Slocum.....	Jersey City, N. J.
Arthur Eltinge.....	Syracuse, N. Y.
Frank J. Doorley.....	Sidney, Ohio.
Miss Sara Norris.....	Oxford, Ohio.
Miss Mary L. Bowmen.....	Logan, Ohio.
Miss S. B. Lindsley.....	Cincinnati, Ohio.
Elizabeth Walker.....	Cincinnati, Ohio.
Miss Eleanor Hill.....	Oberlin, Ohio.
Homer P. Whitford.....	Oberlin, Ohio.
Miss Rena M. Willis.....	Akron, Ohio.
Harold L. Rieder.....	Ypsilanti, Ohio.
Allan Bacon.....	St. Louis, Mo.
Miss Elizabeth Dayton.....	South Amboy, N. J.
Mrs. R. S. Kirkpatrick.....	Memphis, Tenn.
Harry S. Weyrich.....	
John M. O'Connor.....	Baltimore, Md.
Miss Isabel Denison.....	Oberlin, Ohio.
George A. Mortimer.....	Pasadena, Cal.
Mrs. Carroll B. Smith.....	Redlands, Cal.
Robert B. Gooden.....	Los Angeles, Cal.
Mrs. C. N. Jamie.....	Chicago, Ill.
Robert Stronach.....	Chicago, Ill.
Malcolm W. Sears.....	Dorchester, Mass.
Miss H. M. Tarr.....	Gloucester, Mass.
J. E. Harrington.....	Brookline, Mass.
Frank T. Wingate.....	West Newton, Mass.
Edwin G. Clemence.....	Boston, Mass.
John K. Snyder.....	Boston, Mass.
Albert B. Allison.....	Newtonville, Mass.
Mrs. G. H. Brickett.....	Augusta, Me.
Harold L. Godshalk.....	New York, N. Y.

TENNESSEE CHAPTER

The May meeting of the Tennessee Chapter of the American Guild of Organists was held May 12 in the Y. M. C. A. Building, Memphis, and was well attended. The Chapter now boasts of a membership of 50.

Mr. Ernest F. Hawke's scheme of "International Guild Insurance" for the American Guild of Organists of the United States and Canada was thoroughly discussed, and the Chapter unanimously voted that Mr. Hawkes forward all data in connection with this subject to the New York Board of Organists for their careful consideration.

Mr. Enoch T. Walton read a most interesting and scholarly paper on "The Culture of the Hand, as Regards Pianoforte and Organ Playing," dealing with the various methods employed in overcoming the difficulties which confront players on these instruments.

Mr. Sam W. Pearce stated that Mr. C. D. Johnston of the Cossitt Library, Memphis, had kindly consented to largely augment the list of books he had secured, in connection with matters of special interest to organists, for the use of the Tennessee Chapter in the library.

A vote of thanks was unanimously passed by the Chapter to Mr. Johnston for the great encouragement he was giving them in their work by so doing.

This being the last monthly meeting of the Chapter for this season, it was decided to hold the first meeting in the fall, in October, in Calvary Parish House, on the invitation of Mr. Adolph Steuderman, organist of Calvary Church.

Through the courtesy of Mrs. E. A. Angier and Mr. Sam W. Pearce, the Library Committee of the Chapter, the following 23 books (in addition to the 17 announced some time ago) have been placed in the Cossitt Library, Memphis, for the benefit of the Tennessee Chapter:

1. Rudiments of Music—Cummings.
2. Primer of Harmony—Stainer.
3. Harmony, sixteenth edition—Prout.
4. The Students' Harmony—Mansfield.
5. Harmonization of Melodies—I. E. Vernham.
6. Bases and Melodies—Ralph Dunston.
7. Students' Counterpoint—Pearce.
8. Counterpoint—Bridge.
9. Counterpoint—Prout.
10. Examples in Strict Counterpoint—Saunders.
11. A Text-book of Music—Banister.
12. Double Counterpoint—Bridge.
13. Fugue—Higgs.
14. Orchestra—Corder.
15. History of Music—Hunt.
16. Musical Forms—Pauer.
17. Form in Music—MacPherson.
18. Transposition—Warriner.
19. Modulation—Higgs.
20. Extemporization—Sawyer.
21. Musical Composition—Stanford.
22. Examination Questions—Cuthbert Harris.
23. The Organist's Directory—Pearce.

MISSOURI CHAPTER

At the annual election the retiring Dean, Ernest R. Kroeger, A.G.O., who has held the office since the institution of the Chapter in 1911, was given a vote of thanks and appreciation for his untiring efforts to put the Chapter on a firm basis. The following officers were elected:

Dean	William John Hall.
Sub Dean	Arthur I. Davis, F.R.C.O., F.A.G.O.
Secretary	George Enzinger.
Treasurer	Alpha T. Stevens.
Registrar	Miss Carolyn A. Allen.
Auditors	Edward M. Read, Miss Ruth Sleigh.

EXECUTIVE COMMITTEE

The above, and

Frederick Mueller,	William A. Chalfant,
George A. Cibulka,	Rodney Taylor,
Louis Hammerstein,	Miss Harriet E. Barse.

OREGON CHAPTER

At the annual election, held May 11, the following officers were elected:

Dean	Frederick W. Goodrich.
Sub Dean	Carl Denton.
Secretary	Daniel H. Wilson.

Treasurer James A. Bamford,
Auditors William R. Boone,
William C. McCulloch.

EXECUTIVE COMMITTEE

Lucien E. Becker, F.A.G.O., James R. Hutchinson,
E. E. Chapman, Rev. Dominic Waedenschwiler,
Herbert C. Ferris, Mrs. Leonora F. Whipp,
Nellie Flavel, William M. Wilder.

CENTRAL NEW YORK CHAPTER

The first year of the Chapter ended with great success at a meeting and dinner held at the Yates Hotel, Syracuse, at which time a committee consisting of Misses Broughton and Drury, Messrs. Van Deusen, Stewart and Larned was appointed to formulate plans for next season. Following the executive meeting and the banquet, which was largely attended, an organ recital by the guest of honor, Charles M. Curboin, of Oswego, at the South Presbyterian Church, was much enjoyed. The programme was as follows:

Toccata and Fugue in D minor.....Bach
Adagio (from Choral No. 1).....Cesar Franck
Andante (Piece Symphonique).....Cesar Franck
Allegretto.....De Boeck
Choral No. 3.....Cesar Franck
Andante.....Mallory
Scherzo Cantabile.....Lefebure-Wely
Menuet.....Beethoven
Chorus Magnus.....Dubois

We might add that the entire programme was played from memory.

ILLINOIS CHAPTER

A public Guild service was held at the Kenwood Evangelical Church, Chicago, under the direction of the organist and choirmaster, Palmer Christian. The organ numbers, the Finale from "Sonata in G minor," Piutti; "Variations on an Ancient Christmas Carol," Dethier; and "Allegro con fuoco," De Boeck, were played by John W. Norton, Miss Tina Mae Haines and William E. Zeuch, while the choral numbers: "Rejoice, O Ye Righteous," Hermann; "Keep Me, Lord," Matthews; "King of Kings," Haines; "Bless the Lord," Ippolitof-Ivanof, and "Remember, O Lord, Thy Tender Mercies," Boldieu, were rendered by the quartet choirs of Kenwood Evangelical and St. James M. E. Churches.

MICHIGAN CHAPTER

The forty-second organ recital was given by Nicholas Cawthorne assisted by Miss Edna Fraser, soprano, and Howard Thomas, cellist, at the First Congregational Church, Port Huron. The programme was as follows:

Pagan Matthews
First Sonata Becker
Traumerei (Cello) Schumann
Meditation Hollins
Etude in C sharp minor Chopin-Lemare
Elizabeth's Prayer (Vocal) Wagner
Finale (Seventh Sonata) Guilmant

On the same evening (May 26) the forty-third recital was given by John L. Edwards at St. John's Church, Detroit. The programme was as follows:

Andante Debussy
Cantilene Pastorale Guilmant
Fugue (St. Anne) Bach
Serenata Cyril Scott
Sonata, Op. 42 Merkel
Elfentanz Johnson
Madrigal Lemare
Toccata from Fifth Symphony Widor

NEW ENGLAND CHAPTER

The fifty-second public service was held at Christ Church, Fitchburg, on May 21, under the direction of Herbert C. Peabody, assisted by the choir and Professor H. C. Macdougall, William Lester Bates and Arthur H. Ryder, organists. The programme was as follows:

Organ. (a) Hosanna Wachs
(b) Andante con moto Ruefer
Magnificat and Nunc Dimittis in E flat West
Organ. (a) Allegro Appassionato Guilmant
(b) Adagio.
Anthem. King All Glorious Barnby
Organ. Finale (First Symphony) Maquaire

ILLINOIS CHAPTER

The following officers were elected May 11 at the annual meeting:

Dean Walter Keller, A.A.G.O.
Sub Dean Miss Tina Mae Haines.
Secretary Miss Florence Hodge, A.A.G.O.
Treasurer Palmer Christian.

EXECUTIVE COMMITTEE

Miss Alice R. Deal, John Allen Richardson,
Albert Cotsworth, Mrs. George N. Holt,
John Doane, Jr., Mrs. W. Middelschutte,
Mrs. Katherine Howard Ward, Rossetter G. Cole,
John W. Norton,

DISTRICT OF COLUMBIA CHAPTER

The following officers were elected at the annual meeting:

Dean Oscar Franklin Comstock, F.A.G.O.
Sub Dean J. Edgar Robinson.
Secretary Armand Gumprecht.
Treasurer Harry W. Howard.
Registrar Mary E. Mullaly.

MINNESOTA CHAPTER

The following officers were elected at the annual meeting:

Dean Hamlin Hunt, A.A.G.O.
Sub Dean George A. Thornton.
Secretary Harold N. E. Tower.
Treasurer Stanley R. Avery.
Registrar Mrs. Harry Crandall.
Librarian Miss Edna Wakeman.
Auditors Edmund S. Ender,
Clement Campbell.

EXECUTIVE COMMITTEE

Mrs. S. N. Reep, Rhys-Herbert,
Miss Eulalie Chenevert, James Lang,
Miss Cora Rickard, Ripley Door,
G. H. Fairclough, Carl Youngdahl,
Paul W. Thorne,

PENNSYLVANIA CHAPTER

The Pennsylvania Chapter held its annual meeting at Estey Hall on May 26. The following were elected officers:

Dean George Alexander A. West.
Sub Dean S. Wesley Sears.
Secretary William Forrest Paul.
Treasurer Henry S. Fry.

EXECUTIVE COMMITTEE

Harry C. Banks, Jr., Miss May Porter,
S. Tudor Strang,

were elected to serve three years, as per rotary system now established.

It is proposed to have several instructive as well as entertaining lectures during the coming winter, and a committee has been appointed to arrange for such.

Following the meeting the Chapter had its annual dinner at the Colonnade, and was fortunate in having Mr. S. Lewis Elmer among the guests.

The evening was spent in a most enjoyable manner. Mr. Elmer told much about the A.G.O. and its prospects. Other members of the Chapter spoke of the marked improvement in organ recital programmes, of the organ console and whether the stops should be moved by the combinations or not, and of other points of the organ.

An appeal was also made for each member to be charitable, and never to criticise adversely another's work, as is so often done, but rather encourage each other, and make the Chapter a true bond of fellowship for each one.

Church Notes

On April 19 the music from Parts Two and Three of Gounod's "Redemption" was sung by the choir of Grace Church, Utica, N. Y., under the direction of De Witt C. Garretson, O. and C.

At the choir concert of the First Church of Christ, Northampton, Mass., R. H. Brigham, O. and C., on May 22, "The Peace of Jerusalem," a cantata for soli, chorus and organ by Trowbridge was included in the programme.

During the past season the choir of the First Baptist Church, Philadelphia, Pa., have sung the following works: "Messiah," Handel; "The Prodigal Son," Sullivan; "Seven Last Words," Mercadante; "The Crucifixion," Stainer; "Stabat Mater," Rossini; "Creation," Haydn.

The programme of the twelfth recital of Russian music, a cappella, by the Æolian Choir of Brooklyn, N. Y., under the direction of N. Lindsay Norden, on May 27, included: "O Gladsome Light," Arkhangelsky; "Easter Verses," Smolensky; "Cherubim Songs," Rachmaninoff; "The Thief on the Cross," Tchesnokoff.

On May 28 a concert was given by the choir of St. Matthew's Church, New York City, under the direction of the choirmaster, Maurice C. Rumsey, of modern choral works, including the following: "Awake, Awake" and "Cruisken Lawn," Bantock; "Go, Song of Mine," Elgar; "Gardiner's Cargoes," Balfour; "Moonlight," Faning; "Fantasy," Frederic Stevenson.

At the special musical service in St. Andrew's Church, New York City, W. A. Goldworthy, O. and C., on May 3, the choir sang: "Nunc Dimittis" (as sung in the Russian Cathedral), Kastalsky; "Fierce Was the Wild Billow," Noble; and, for the first time in English, "Padre Nostra," Zandonai. Mrs. J. H. Flagler, contralto, sang "He Shall Feed His Flock" ("Messiah"), Handel; and "O Rest in the Lord" ("Elijah"), Mendelssohn.

The service lists for May at St. Paul's Church, Baltimore, Md., A. R. Willard, O. and C., included: Communion, in A and D, Stainer; "Awake, Thou That," Stainer; "Evening," in D, Gale; "The Radiant Morn," Woodward; "Awake Up, My Glory," Barnby; "Abide with Us," Whitney; "I Will Love Thee," Hodges; "The Day Thou Gavest," Woodward; Communion, in Eb, Lloyd; "Unfold, Ye Portals," Gounod; "King All Glorious," Barnby; "Peace I Leave," Roberts.

The musical service for the first Sunday night in May at St. Paul's Presbyterian Church, Philadelphia, Pa., consisted of selections from the sacred works of the great French composer, Charles Gounod, and the choir was augmented with the artistic assistance of Dorothy Bible, violinist, and Dorothy Johnstone Baseler, harpist. This was the ninth special musical service this season, given by the choir, under the discipline and guidance of Miss May Porter, organist and director.

The service lists for May at St. Peter's Church, New York City, G. H. Day, O. and C., included: "Awake Up, My Glory," Barnby; Communion, in F, Tours; "One Sweetly Solemn Thought," Ambrose; "Evening," in D, Marks; "Hear Me When I Call," Hall; "Angel Bands," Saint-Saens; "I Will Sing of Thy Power," Sullivan; "Te Deum," in D, Field; "O How Amiable," Barnby; "The Day is Gently Sinking," Gilchrist; "Let Not Your Heart," Foster; "No Shadows Yonder," Gaul; "What are These," Stainer; "Then Shall the King Say," Gaul.

A song service was rendered in St. Barnabas' Episcopal Church, Reading, Pa., Sunday evening, May 17. The vested choir sang the following programme, consisting of solos, quartet and chorus work, under the direction of the organist, William H. McGowan: "Rejoice, the Lord is King," McGowan; "Gloria Patria," in C, from "Magnificat," Kinder; "Magnificat," in Bb, Martin; "Nunc Dimittis," in Bb, Martin; "Fountain of Life," Sealy; "O, 'Twas a Joyful Sound to Hear," Parker; "Whoso Dwelleth," Martin; "Lo, My Shepherd is Divine," Haydn; "Bell Amen"; "Go Forward, Christian Soldier," Smart.

The service lists for May at Trinity Church, New York City, Dr. V. Baier, O. and C., included: Communion, in Eb, Cruickshank; "O Taste and See," Goss; "I Will Magnify Thee," Selby; "Why Seek Ye," Hollins; "God So Loved," Stainer; "O Give Thanks," Goss; "Evening," in G, Martin; "Sing Unto the Lord," Macfarren; "Love Divine," Stainer; "Evening," in Bb, Hall; "I Will Mention," Sullivan; "O Praise God," Franck; "From Thy Love," Gounod; "O Clap Your Hands," Steggall; "The Lord is Exalted," West; "The Earth is the Lord's," Spohr; "Let God Arise," Haydn; "And All the People," Stainer.

The special musical service by the combined choirs of St. Paul's, St. Mark's and Gethsemane Churches, in the Gethsemane Church, Minneapolis, Minn., May 21, included: "Gloria Patri," 119, Barnby; "Magnificat and Nunc Dimittis," in Eb, West; "Creed and Versicles," Tallis; "Jerusalem" ("Gallia"), Gounod; "Unfold, Ye Portals" ("Redemption"), Gounod. This programme is the first of a series of combined choir services planned for this and next season, including the bringing together of all the Twin City and neighboring choirs in the St. Paul Auditorium at the time of the Provincial Synod meeting next October.

At the First Presbyterian Church, New York City, Dr. William C. Carl, O. and C., the musical work of the year has been notable. Several important anthems have been produced and sung for the first time in this country, in addition to these standard works: "Elijah," Mendelssohn; "Redemption," Gounod; "Prodigal Son," Sullivan; "Creation," Haydn; "Holy City," Gaul; "Gallia," Gounod; "Bethlehem," Maunder; "Seven Last Words," Dubois. The Monday evening free organ recitals, instituted two years ago, have been given without interruption throughout the year, also during the year 306 voluntaries have been played upon the organ, 154 anthems and 35 solos have been sung.

The service lists for May at St. Bartholomew's Church, New York City, A. S. Hyde, O. and C., included: Communion, in C, Gounod; "I am Alpha and Omega," Gounod; "I Waited for the Lord," Mendelssohn; "Tarry with me," Dykes; "O God, When Thou Appearest," Mozart; "Jerusalem, High Tow'r," Parker; "Evening," in Bb, Martin; "Behold, Ye Despisers," Parker; "Softly Now," von Weber; "King All Glorious," Barnby; "The Heavens Proclaim," Beethoven; "Sun of My Soul," Ritter; "Unfold, Ye Portals," Gounod; Excerpts from the "Messiah," Handel; "Behold, I Shew You," Handel; "Come, Holy Ghost," Attwood; "God Came from Teman," Steggall.

Recent service lists at Trinity Church, Toledo, Ohio, H. F. Sprague, O. and C., include the following: "Jubilate Deo," in F, Coleridge-Taylor; Communion, in A, John E. West; Communion, in C, Martin; "Te Deum," in C and Bb and "Jubilate," in C and Bb, Stanford; "Te Deum," in Eb, Richard Henry Warren; "Jubilate," in Eb, Richard Henry Warren; "Te Deum," in E, "Jubilate," in E, Parker;

"Souls of the Righteous" (a cappella), Noble; "The Lord is Nigh Unto Them" (a cappella), Sullivan; "Worthy is the Lamb," Handel; "What are These," Stainer; "O for a Closer Walk with God," Foster; Cantata, "The Daughter of Jairus," Stainer; "O Thou That Hearest Prayer," Walford Davies.

At the fourth meeting of the Association of Volunteer Choirs, at the Edwin Ray M. E. Church, Indianapolis, Ind., May 15, the following programme was rendered: Woodruff Place Choir, A. E. Thomas, Cond.: "O, be Joyful in the Lord," Prout; "Holy, Lord God Almighty," Haydn. Broadway Choir, Willard Beck, Cond.: "Holy Art Thou," Handel; "Seek Ye the Lord," Roberts. North Park Choir, R. J. Hamp, Cond.: "Hark! Hark! My Soul," Shelley; "Carmena," Wilson. Capital Avenue Choir, Mrs. A. E. Thomas, Dir.: "I Will Feed My Flock," Simper; "Come Unto Me," Frey. St. Paul Choir, William S. Alexander, Cond.: "The Magic of Spring," Weinzerl. Irvington Choir, Earl R. Hunt, Cond.: "O How Amiable," Barnby; "There is a Green Hill," Marks. Edwin Ray Choir, Frank Terwilliger, Con.: "Te Deum" (B minor), Buck; "Even Me," Warren. Combined Choirs, Frank Terwilliger, Cond.: "Gloria"—12th Mass, Mozart.

The second annual festival service of the united choirs of St. Ann's Church, Amsterdam, N. Y., and St. John's Church, Johnstown, N. Y., was held in St. Ann's on Whitsunday evening. Edward Bevington, choirmaster of St. John's, directed; Russell Carter, organist and choirmaster of St. Ann's, played the service. The following organ numbers were played by Mrs. G. W. Randall, organist of St. John's: "Offertoire," in Bb, Read; "Melody," West; "Hallelujah," Beethoven. The service included: "Magnificat and Nunc Dimittis" in F, Lloyd; "Nuncie Creed," in F, Stainer; "Come, Holy Ghost, Our Souls Inspire," Palestrina; "What are These That are Arrayed in White Robes," Stainer; "O Be Joyful in the Lord," Wheatley. On Trinity Sunday the service was repeated in St. John's Church, at which time Mrs. Randall played the service and Mr. Carter played the organ numbers: "Chant Triumphant," Gaul; "Cantabile," Lemaigre; "Postlude," in A minor, Calkin.

Various Notes

Gilbert and Sullivan's "Iolanthe" was presented by the Charleston High Schools Chorus under the direction of J. H. Francis on May 15.

Haydn's "Creation" was rendered May 22 by the choir of 500 voices of the Hartford Public School, under the direction of Ralph L. Baldwin, director.

Sullivan's "The Golden Legend" and a miscellaneous programme was rendered by the Normal High School Chorus, Potsdam, N. Y., R. M. Tunnicliffe, conductor, at their May festival on May 14 and 15.

The programme of the sixth concert of the Niagara Falls Choral Society, J. P. Langs, conductor, on May 25, included Coleridge-Taylor's "Hiawatha's Wedding Feast" and "Selections from Faust," by Gounod.

Coleridge-Taylor's "Hiawatha's Wedding Feast" and a miscellaneous programme was rendered at the second concert of the Owensboro Choral Society, Owensboro, Ky., H. W. Pearson, conductor, on May 7. The concert was a great success in every way and plans are under way to organize a festival chorus to assist in next year's festival.

The Cantaves Chorus of Philadelphia, Pa., presented the following programme at their spring concert

on April 21: "A Sea Song," Atkins; "Love, Lend Thine Aid," Saint-Saens; "The Snow" and "Fly, Singing Bird," Elgar; "Black Roses," Sibelius; "I Think," d'Hardelot; "Mirage," Kramer; "The Song of Kisses," Bemberg-Matthews; "Pilgrim's Song," Tschaikowsky; "Zuiegnung" ("Devotion"), Strauss; "Joy of the Morning," Ware; "Capri," a Barcarolle, Bassett; "The Dusk Witch," Ambrose; "When Malindy's Got de Mis'ry in Her He'd" (plantation song), Geibel; "The Secret," Scott; "I Love Thee," Mildenberg; "Love in May," Parker; "The Gypsies," Brahms-Shelley. May Porter, director.

The third concert of the Wilkinsburg Choral Society, C. N. Boyd, conductor, was presented May 19, with the following programme: "Hallelujah Chorus" ("Mount of Olives"), Beethoven; "So Shall the Lute and Harp Awake" ("Judas Macabaeus"), Handel; "The Heavens are Telling" ("Creation"), Haydn; Recit.—"Deeper and Deeper Still," Aria—"Waft Her Angels" ("Jephtha"), Handel. "He, Watching Over Israel" ("Elijah"), Mendelssohn; "Damon," Strange; "Woodland Madrigal," Batten; "Then Round About the Starry Throne" ("Samson"), Handel; "Moonlight Song," Cadman; "Love's Life," Watts; "June Song," Sederlein; "Come, Gentle Spring" ("Seasons"), Haydn; "Chanson Provencale," Del Acqua; "Worthy is the Lamb" ("The Messiah"), Handel.

The festival given each year at Tarkio, Mo., is one of the large events of its kind in northwestern Missouri and southwestern Iowa. This year's festival, which took place on April 30 and May 1, was no exception. The Tarkio Oratorio Association, with a chorus of 85 members, accompanied by the St. Paul Symphony Orchestra, gave Mendelssohn's "Elijah." The chorus was well trained and sang with precision and spontaneity. Professor Alfred H. Meyer, the conductor, had perfect control of both chorus and orchestra, and read his score authoritatively. The soloists sang their parts with feeling, and proved themselves very pleasing to the audience. The other concerts, the Symphony concert in the afternoon, the artist recital and the organ and violin recital, were well attended and highly appreciated by those present.

Robert Planquett's opera, "The Chimes of Normandy," and a new patriotic cantata by Carl Busch, "The American Flag," was sung by the Strawbridge & Clothier Chorus and six well-known soloists April 28 at the Academy of Music, Philadelphia, Pa. It was a musical event of no small importance.

The sterling cantata was followed by a thrilling choral rendition of "The Star Spangled Banner," calling forth patriotic cheers from an audience which crowded the house.

Mrs. Logan Feland sang with telling effect the part of Serpolette in the opera and Edna Dunham the rôle of Germaine. Frank Ormsby took the part of the lovesick fisherman, Grenicheux, with creditable effect, though suffering from a cold. Lewis Howell was the Marquis and Royal Dadmun was Gaspard. John Vanderslot sang Gobo and Bailie.

Carl Busch's cantata has a special interest in that Strawbridge & Clothier paid \$500 for it. It is a glorification of our national anthem. The opening chorus begins with the famous lines, "When freedom from her mountain height."

The second of the three parts is written for tenor and chorus. The solo part was sung effectively by Frank Ormsby. The third part, "The dying wanderer of the sea," leaves the defiant heights of the first and second parts and assumes a solemn mood. This is sung mostly by a semi-chorus, though at times the full chorus is introduced.

Dr. Herbert J. Tily directed the chorus and had the assistance of many members of the Philadelphia Orchestra in the undertaking.

Correspondence

Editor, *New Music Review*.

Two comments on matters in June issue: 1. "Rigoletto" was formerly the name of the crocheted head-shawl which was later called a "fascinator" (see p. 310). 2. If Lablache really cried "Bravo," as stated on page 317, he must have mistaken Jenny Lind for a man.

ALEX. S. GIBSON.

SOUTH NORWALK, CONN., May 25, 1914.

June 1, 1914.

Editor *New Music Review*.

DEAR SIR: Under the caption "An Old Controversy" in your last issue, *Musician* gives us a most nonsensical exposition on the boy choir—its failure and shortcomings.

Had the person written the article fifty years ago it might have been seriously received, but in the present day, with our excellent male choirs and the splendid results that are accomplished throughout the country, one wonders that persons with such "fossilized" minds exist.

It is conceded any one the right to criticize the music and renditions of any body of singers, but if *Musician's* article is compared with the sane and interesting account of the boys' singing in the Bach performances in England by Mr. Tertius Noble (in the same issue), methinks they will be credited with a considerable amount of "brass" in decrying an old establishment.

Musician thinks "it must be very humiliating to a composer to set forth a work . . . with any thought that children are to sing it."

Would it not surprise that person to know that England has given us the finest examples of church music in the compositions of Purcell, Stainer, Martin, Roberts, and others of equal fame—men who had excellent boy choirs and composed primarily for them?

How hurt they would be to read *Musician's* article now!

A few years ago a prominent organist in one of our three largest cities, at that time having a fine all-paid "mixed" choir in an Episcopal church, told the writer he would want no other kind of choir.

It happened he had an opportunity to better himself and the change took him to a church with a boy choir.

After a short experience he remarked "there was nothing to equal the beautiful singing of the boys."

But why the change in opinion? Simply because in the first instance he was prejudiced to the second, and after a practical test with the boy choir he found he was mistaken.

John S. Curwen (in his book on "Worship Music") says, anent the boy choir: "Their efforts stir most powerfully the worshipful feeling in all hearers."

It is quite evident *Musician* is not fully familiar with the work that can be done by boys, and it is to be hoped, before taking up the cudgel again, he will become more conversant on the subject.

Yours very truly,
ALFRED C. KUSCHWA.

Organ Notes

At a regular stated meeting of the board of directors of the American Organ Players' Club (of Philadelphia), held on May 4, 1914, the following resolution was unanimously adopted: "Whereas, it has come to our knowledge that the management of the Panama Exposition will install a large concert organ, we, the members of the American Organ Players' Club, desire to suggest to the board of managers of the Panama Exposition the appointment of a representative American organist as the official organist.

This is not to be construed as an objection to the engagement of foreign organists for a reasonable number of recitals. Signed, John McE. Ward, President. Bertram P. Ulmer, Assistant Secretary."

Vacancies and Appointments

George G. Emerson has been appointed organist and choirmaster of St. Paul's Church, Cleveland, Ohio.

Lester J. McCormick has been appointed organist and choirmaster of the First Church of Christ Disciples, Brooklyn, N. Y.

Charles J. Evans, formerly of the Metropolitan Temple, has been appointed organist and choirmaster of the Hedding M. E. Church, New York.

Edward F. Johnston, formerly organist of Cornell University, has been appointed organist and choirmaster of the Metropolitan Temple, New York.

Edward Rechlin, formerly organist and choirmaster of the Emmanuel Lutheran Church, New York, has been appointed to a similar position at St. Paul's Lutheran Church, Albany, N. Y.

Rowland W. Dunham, A.A.G.O., recently resigned his position as organist and choirmaster of St. Andrew's Church, Washington, D. C., to accept a similar position at St. John's Church, Franklin, Pa.

Obituary

James Cuthbert Hadden, on May 1, aged fifty-three. Organist at Crieff in 1884, and at St. Julius, Edinburgh, in 1889. He was known as the author of the "Life of George Thomson," "Chopin" and "Haydn" (in the Master Musician Series), "Favorite Operas," and "The Operas of Richard Wagner."

John de P. Teller, organist, died at San Francisco, March 25. He was chorus-master of the Bohemian Club, the organization known throughout the world for its open-air music plays.

The thirteenth annual commencement concert of the Guilman Organ School was held on the evening of June 1 at the Old First Church. The following programme was given, and the proficiency shown by the graduates of the school was fully up to the high standard which has come to be expected from the Guilman students under Dr. Carl's training: Alfred C. Peterson—Processional: "Marche de la Symphonie Ariane," Alex. Guilman; Martha Elsa Papenbaum, '14—"Toccata and Fugue in D Minor," J. S. Bach; Helen Louise Maynard, '14—"Allegro" (Sonata III), Ludwig Boslet; Edward Louis Lake, '14—"Concert Fugue," Alexandre Guilman; Thomas Anthony Haney, '14—"Sonata XI" (first movement), Josef Rheinberger; Frederick Lewis Anthony, '14—"Allegro from the Tenth Concerto," G. F. Handel; Helen Elizabeth Chovey, '14—"Toccata from the Fifth Symphony," Ch. M. Widor; Elmer Arthur Tidmarsh, '14—"Fugue in D major," J. S. Bach; Katherine Amelia Koster, '14—"Sonata in C minor" (first movement), Th. Salomé; Ralph A. Peters—"Finale from the First Sonata," Alexandre Guilman; Benjamin Martineau Johnson, Post-Graduate, '14—"Sonata in G minor" (Finale), Carl Piutti; Hubertine Elfrieda Wilke, Post-Graduate, '14—"Finale from the First Symphony," Louis Vierne; Willard Irving Nevins, Post-Graduate, '14—"Variations de Concert," Joseph Bonnet; Lester Burdett Major, Post-Graduate, '14—"Allegro from First Symphony," Ch. M. Widor. Presentation of the class for graduation, Dr. William C. Carl, Director of the Guilman Organ School. Diplomas presented by Rev. Dr. Howard Duffield, Chaplain of the Guilman Organ School.

Organ Recitals

The following list of pieces have been played recently by Mr. W. RAY BURROUGHS on the organ in the Gordon Theatre, Rochester, N. Y. Overtures: William Tell—Rossini; Barber of Seville—Rossini; Zampa—Herold; Oberon—Weber; Military March—Shelley; Gavotte—Rameau; Berceuse in C—Kinder; Sextette (Lucia)—Donizetti; Dance of the Hours—Ponchielli; Variations (Scotch air)—Buck; Variations, Star-spangled Banner—Buck; Variations, Suwanee River—Flagler; The Storm—Lemmens; Oralaime, Tavanay and En Route (Scherzo)—Vincent; At Twilight, Chant sans paroles, Meditation, Nocturne, Reverie, Traumlied, Supplication—Frysinger; Chant d'Amour and Romance—Gillette; In Moonlight and In Springtime; Secret D'Amour—Klein; Legend Saluto D'Amour, and Scherzo, Pastorale—Federlein; Evensong, Forest Vespers, Midsummer Caprice and Autumn—Johnson; Serenade—Miller; Scherzo, Reverie, Nocturne, Barcarolle—Dethier; Triumphal March (Henry VIII) and Graceful Dance (Henry VIII)—Sullivan; Caprice, Morning Thought and Vespers—Wrightson; May Morning—Robinson; Chanson Matinale and Chanson Du Soir—Becker; Novelette—Sykes; Minuet (L'Arlesienne)—Bizet; Largo—Handel; March Militaire—Tedesco; Coronation March—Meyerbeer; Solitude—Godard; Dainty Butterfly—Loesch; Autumn and Nature Sketches—Wilson G. Smith; Paraphrase "Robin Adair"—Flagler; Variations on "America"—Flagler; Wistaria—Englemann; Amoroso—Kern; Serenata—Englemann; Danse Arabesque—Renard; Scene de Ballet—Laroso; Spring Song—Tolhurst; In Remembrance—Waldeck; Adoration—Borowski; Bridal Ode—Barton; Berceuse No. 2—Kinder; Danse en forme de Menuet, Chanson d'Avril, Chant sans paroles; and Valse Arietta—Bradford Campbell; Gavotte Petite—Conrad; The Faun—Schiller; Air de Ballet—Polla; Valse—Powell; Nocturne—Stoughton; Romance—Rebikoff; Spring Dance (Caprice)—Kern; Romance of the Rose and Intermezzo (Princess Coquette)—Krogmann; Woodland Chimes—Smith; Berceuse—Huerter; Gavotte Rocco—Pirani; Dance of the Ladies of Yesteryear (Minuet)—Hartman; Nocturne, Serenade, and Idylle—Harker; Chanson Matinale—Kramer; Rusic Dance and Sunset—Demarest; Chant Celeste—Matthews; A Night Song—Kramer; Canzona—Demarest; Andante (Clock Movement)—Haydn, etc.

Dr. GEORGE WHITEFIELD ANDREWS, Professor of Organ and Composition in the Oberlin Conservatory of Music, Oberlin, Ohio, has recently given several organ recitals in the East. He played successful programmes in Washington, D. C., in Palm, Pa., and at Worcester, Mass., in the Piedmont Congregational Church. Among the larger numbers on the programmes were Fantasia and Fugue in G minor—Bach; Prelude and Fugue in E minor—Bach; Fantasia and Fugue on B-A-C-H by Liszt; Piece Heroique by Franck; Sposalizio by Liszt, and a number of transcriptions. Two numbers by Dr. Andrews appeared on the programmes, an Aria in D major and Con Grazia.

Mr. H. F. SPRAGUE at Trinity Church, Telodo, Ohio, May 26.

Introduction to 3d act of Lohengrin—Wagner.
Introduction to 3d act of Tannhauser—Wagner.
March and Chorus from Tannhauser—Wagner.
Soprano aria, Dich Theure Halle, Tannhauser—Wagner.
Violin solo, Prize Song, Der Meistersinger—Wagner.
Aria, The Sage Bush (Le Jongleur de Notre Dame)—Massenet.
Prayer from Der Freschutz—Von Weber.
Violin solo, Meditation from Thais—Massenet.
Grand March from Aida—Verdi.

Mr. T. TERTIUS NOBLE at an hour of organ music presented on May 24 the following request programme:
Toccata and Fugue in F minor—Noble.
Adagio in B flat—Pleyel.
Dithyramb—Harwood.
Choral Prelude, Wachet Auf—Bach.
Finlandia—Sibelius.
Vorspiel from Parsifal—Wagner.

Mr. JAMES W. HILL at his thirty-fifth anniversary as organist of the First Universalist Church, Haverhill, Mass., May 4.

Chorale Prelude—Bach.
Sonata in A minor—Borowski.
Intermezzo, Grande Chorus, from Suite—Truette.
Adagio in A flat—Volckmar.
Toccata in D minor—Bach.
Springtime Sketch—Brewer.
Finale in B—Callaerts.
Berceuse—Dickinson.
Communion—St. Saens.
Allegro in G, Op. 24—Guilmant.

Prof. S. A. BALDWIN at the College of the City of New York, New York, May 24.
Sonata in F minor—Mendelssohn.
Introduction to act 3, Die Meistersinger—Wagner.
Prelude and Fugue in E major—Bach.
Barcarolle—Wolstenholme.
Nocturne, Op. 50—Foote.
Epithalamium—Woodman.
Berceuse and Prayer—Guilmant.
Fugue on Choral from The Prophet—Liszt.

Mr. G. H. Day at St. Peter's Church, New York City, May 13.

Prelude to Act 3 of Lohengrin—Wagner.
Summer Sketches—Lemare.
Scherzo—Dethier.
Jerusalem—Parker.

Kammenoi Ostrow—Rubinstein.
Golden Wedding—Gabriel-Marie.
Nocturne in E flat—Chopin.
Toccata in G—Dubois.

Mr. H. F. Sprague at Trinity Church, April 22.

Prelude in E minor—Bach.
Andante Religioso—Cole.
Romanza in G—Keller.
Springtime Sketch—Brewer.
Caprice (The Brook)—Dethier.
Sixth Organ Symphony—Widor.

Dr. O. A. MANSFIELD at Wilson College, Chambersburg, Pa., May 9.

Concerto in F—Handel.
Capriccio in B flat—Capocci.
Canto Drammatico in G minor—Roedel.
Monologue in C minor—Mansfield.
Allegro Marziale in G—Mansfield.
Grand Fantasia in E minor—Lemmens.
Meditation aux Carillons in A—Mansfield.
Offertoire in D minor—Wely.

Mr. R. K. BIGGS at St. Ann's Church, Brooklyn, N. Y., May 5.

Sonata No. 1 in A minor—Borowski.
Nocturne in G minor—Harker.
Intermezzo—Callaerts.
March in B flat—Chadwick.
At Sunset—Diggle.
Scherzo Pastorale—Federline.
Prayer—Boellman.
Intermezzo—Rogers.
Scherzo in F—Haigh.
Cavatina—Raff.
Grand Choeur—Spencer.

Mr. T. SCOTT BUHRMAN in the Old First Church, New York, May 11. Programme of compositions by living American composers.

MSS. Sonata in C sharp minor, Op. 14—Buhrman.
Salut d'Amour—Gottfried H. Federlein.
In Springtime—Ralph Kinder.
Festival March—Edward M. Read.
Chanson du Soir—Rene L. Becker.
Scherzino, Op. 66, No. 3—Horatio Parker.
Cantique d'Amour—S. Tudor Strang.
Wedding Song—Harry B. Jepson.
Thanksgiving (Pastoral Suite)—Clifford Demarest.

Mr. EDWARD KREISER at the Independence Boulevard Christian Church, May 10. Selected from the works of Richard Wagner.

Grand March, Die Meistersinger.
Liebestod, Tristan and Isolde.
Grand Fantasia on themes from Tannhauser.
Pogner's Address, Die Meistersinger.
Siegfried's Funeral March, Gotterdammerung.
Magic Fire, Die Walkure.
Ride of the Valkyries, Die Walkure.

Mr. W. C. HAMMOND at Skinner Memorial Chapel, Holyoke, Mass., May 12.

Larghetto, Second Symphony—Beethoven.
Serenade—Widor.
Daybreak (Peer Gynt Suite)—Grieg.
Marche Triomphale—Grieg.
Convent Scene—Arcadelt.
Elsa's Procession to the Cathedral—Wagner.
Largo—Handel.
Offertoire, Saint Cecilia—Batiste.

Miss A. M. WENTZ at the Narberth, Pa., Presbyterian Church, May 12.

A Minor, Prelude and Fugue—Bach.
Nocturne—Chopin.
At Twilight—Frysinger.
Toccata in D—Kinder.
Joy of the Morning—Ware.
Minuet in A—Baccherini.
Chanson de Joie—Hailing.
Mifanwy—Foster.
The Star—Rogers.
An Open Secret—Woodman.
Berceuse from Jocelyn—Godard.
Marche Pontificale—Tombelle.

Mr. J. T. QUARLES at Cornell University, Ithaca, N. Y., May 22.

Prelude and Fugue on B-A-C-H—Liszt.
Valse Triste—Sibelius.
Finale—Adagio Lamentoso (Symphonie Pathetique), Tchaikowsky.
Seapan Air—Old Chinese.
A Fantasy—Ford.
Siegfried's Death, from Die Gotterdammerung—Wagner.

Mr. F. C. BUTCHER at All Saints Chapel, Hoosac School, Hoosac, N. Y., May 17.

Voluntary in D minor—William Russell.
Andante in F—S. S. Wesley.
Extemporization upon old French chorales (16th century).
"Du Malin le Meschant voulier," "Alleluya dulce Carmen," "Rendez a Dieu louange et gloire."
Prelude and Fugue in C minor—Bach.
Prelude in G major—Bach.
Minuetto in G—Grazioli.
To Thee, Great God (from Moses in Egypt)—Rossini.
Inflamatus (from Stabat Mater)—Rossini.

Reviews of New Music

DANCES OF THE PYRENEES. Celeste D. Heckscher.

London: Novello & Co. New York: The H. W. Gray Co.

Miss Heckscher's graceful dances have received due recognition in their original form. The numbers under notice, Seguidilla, Intermezzo, Pastorale (Valse Lente) and Bolero, are arranged for piano duet; the Intermezzo is also arranged for violoncello and piano. In their new form the dances will add to the composer's popularity.

SUMMER IS ICUMEN IN. Jamieson B. Hurry.

London: Novello & Co. New York: The H. W. Gray Co.

Dr. Hurry's description of the famous piece of old English music was first published in connection with the unveiling, at Reading Abbey, of a memorial tablet bearing a facsimile of the Canon. In response to a widespread demand, the author has issued an enlarged and revised edition. The various sections of this handsome booklet deal with the Canon, the composer, the transcribers, the performers, the manuscript, the harmony, the notation, and the modern score. The book ends with some famous musicians' opinions of the old work, and by way of frontispiece there is a beautiful facsimile of a portion of the original manuscript.

O THOU THAT HEAREST PRAYER. Anthem for Lent or General Use. R. Walker Robson. (No. 1048, Octavo Anthems.)

TE DEUM LAUDAMUS. Chant setting by John E. West. (No. 914, Parish Choir Book.)

THE OFFICE OF HOLY COMMUNION. Set to music in the key of C. John Ireland. London: Novello & Co. New York: The H. W. Gray Co.

Mr. Walker Robson's anthem is a devotional setting of some well-chosen words. An organ part is provided, but it is merely a duplication of the voice parts, for use when the choir needs support. The music should, if possible, be sung unaccompanied, when the excellent vocal writing will be heard to advantage. The anthem is about as difficult as Goss's "O Saviour of the World."

Mr. West's chant-setting of "Te Deum" should be useful where congregational singing of the Cantic is desired. The three chants are bold and well contrasted, and the reciting-notes are not inconveniently high.

A satisfactory feature in modern settings of the Communion Service is the liberal use of progressions of markedly ecclesiastical character. The time is happily gone when the main requirement was mere tunefulness or musical effectiveness. It is now generally recognized that church music, like church architecture, should have a distinctive idiom, and it is natural that this idiom should draw somewhat from the ancient modal system, and from the polyphonic school of church music.

Mr. Ireland, in his setting of the Communion Service, shows himself to be under both these influences. The result is not a stifling of his individuality, but an ability to impart the right flavor to his ideas. The music throughout is gratefully written for the voice, and mainly bold and diatonic in character. How much may be done with simple means is shown in many parts of the Service, but in this respect we would especially commend the Benedictus, a beautiful, unaffected piece of music, yet simplicity itself. The Service (which includes a setting of the Lord's Prayer, for unaccompanied singing) may be heartily commended. It is well within the powers of the average parish church choir.

For Summer Services

Anthems and Hymn-Anthems

(Suitable for Quartet or Chorus Choirs)

THOMAS ADAMS	
The Lord is Thy Keeper.....	.12
PAUL AMBROSE	
O Paradise, O Paradise.....	.12
BRUNO HUHN	
Praise My Soul.....	.08
T. MERRITT	
Sing Praise to God Who Reigns....	.12
W. H. NEIDLINGER	
Softly the Silent Night.....	.12
BRUCE STEANE	
The Lord is Loving unto Every Man..	.12

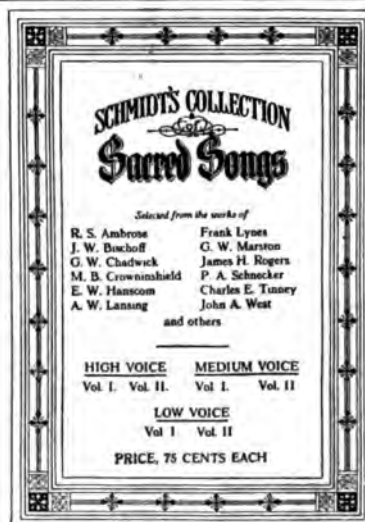
Anthems for Women's Voices

PAUL AMBROSE	
Just for To-day (Trio).....	.12
W. BERWALD	
My Jesus As Thou Wilt (Trio).....	.08
E. R. DAYMOND	
Te Deum in B \flat (Trio).....	.12
E. W. HANSCOM	
The Homeland (Trio).....	.10
G. W. MARSTON	
O Taste and See (Trio).....	.12

Anthems for Men's Voices

O. B. BROWN	
Seek Ye the Lord.....	.08
G. W. MARSTON	
My God and Father While I Stray....	.10
P. J. SCHNECKER	
Ten Thousand Times Ten Thousand..	.12
CHARLES P. SCOTT	
Father, Take My Hand.....	.10
J. A. WEST	
I Will Give You Rest.....	.10

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ARTHUR P. SCHMIDT
BOSTON LEIPZIG NEW YORK
120 Boylston St. 11 West 36th St.

Suggested Service List for August, 1914**Eighth Sunday after Trinity. August 2**

- Te Deum } in D.....Parry
 Benedictus }
 Jubilate—Chant
 Introit, O Lord, My Trust.....K. Hall
 Offertory, O God Who Has Prepared.....Roberts
 Communion Service in D.....Parry
 Magnificat
 Nunc Dimittis } in D.....Parry
 Anthem, Teach Me Thy Way.....Gladstone

Transfiguration of Christ. August 6

- Te Deum } in E.....Barnby
 Benedictus }
 Jubilate }
 Introit, Jesu, Word of God.....Elgar
 Offertory, The Lord is King.....H. J. King
 Communion Service in E.....Barnby
 Magnificat
 Nunc Dimittis } in E.....Barnby
 Anthem, The Lord is Great in Zion.....Best
 Offertory, The Lord is My Light.....Hiles

Ninth Sunday after Trinity. August 9

- Te Deum } in Eb.....Marchant
 Benedictus }
 Jubilate—Chant
 Introit, Cast Thy Burden.....Mendelssohn
 Offertory, O Praise God.....Blair
 Communion Service in D.....Field
 Magnificat
 Nunc Dimittis } in Eb.....Marchant
 Anthem, Blessed are They.....Tours
 Offertory, Grant to Us, Lord.....Barnby

Tenth Sunday after Trinity. August 16

- Te Deum } in F.....Smart
 Benedictus }
 Jubilate }
 Introit, Lord, I Call.....West
 Offertory, I Am Alpha.....Roberts
 Communion Service in F.....Smart
 Magnificat
 Nunc Dimittis } in F.....Smart
 Anthem, Lord of Our Life.....Field
 Offertory, Tarry with Me.....Baldwin

Eleventh Sunday after Trinity. August 23

- Te Deum } in G.....Armes
 Benedictus }
 Jubilate—Chant
 Introit, We Love the Place, O God.....Stubbs
 Offertory, God Came from Teman.....Steggall
 Communion Service in G.....Armes
 Magnificat
 Nunc Dimittis } in G.....Armes
 Anthem, The Path of the Just.....Roberts

Twelfth Sunday after Trinity. August 30

- Te Deum } in G.....Steggall
 Benedictus }
 Jubilate }
 Introit, Lead Me, Lord.....Wesley
 Offertory, The Woods, and Every Sweet-smelling Tree.....West
 Communion Service in D.....Adam
 Magnificat
 Nunc Dimittis } in G.....Steggall
 Anthem, Praise the Lord.....Royle
 Offertory, Abide with Me.....Barnby

Music Published during the Last Month**SACRED**

- BARNBY, J.—The Ferial Responses with Litany, and the Preces and Responses with Litany, according to Tallis. 25 cents; Clith, limp, 35 cents.
 BELLAIRS, R. H.—Tallis's Responses rhythmically arranged. On Card. 8 cents.

DIOCESAN MUSIC for Congregational Singing.

- Edited by ROYALE SHORE:
 No. 3. Communion Service in Old English Plain-Chant, from the Sarum Gradual (Setting A). The Organ Accompaniment, 50 cents.
 GAUL, A. R.—"Behold, the Heaven of Heavens." Anthem. (No. 1045, Novello's Octavo Anthems.) 12 cents.
 IRELAND, JOHN.—Communion Service in C. (No. 52, Short Settings. Edited by G. C. MARTIN. 50 cents.
 JONES, G. EVAN.—Communion Service in G. For Men's Voices. 50 cents.
 NOVELLO, VINCENT.—"Like as the hart." Anthem. Transposed Edition in G. Edited by H. ELLIOT BUTTON. (No. 219, Novello's Short Anthems.) 6 cents.
 —Ditto. Arranged as a Two-part Anthem by H. ELLIOT BUTTON. (No. 46, The Chorister Series.) 6 cents.
 ROBSON, R. WALKER.—"O Thou that hearest prayer." Anthem for Lent or General Use. (No. 1048, Novello's Octavo Anthems.) 12 cents.
 TOMS, A. A.—"Holy Lord, Creator." Masonic Hymn. 15 cents.

SECULAR

- BOWIE, PERCY.—"Bed-time" (Lullaby). Song. In E flat, for Low Voice. 60 cents.
 FLETCHER, PERCY E.—"Wild Flowers." Two-part Song. (No. 178, Novello's Two-part Songs for Female or Boys' Voices.) 12 cents.
 —"Zephyr among the Flowers." Two-part Song. (No. 179, Novello's Two-part Songs for Female or Boys' Voices.) 12 cents.
 HARTY, HAMILTON.—"The Wake Feast." Song for Baritone. 60 cents.
 MARENZIO, LUCA.—"Dissi l'amata mia lucida stella" (Hearken thou, my fond heart's queen). Madrigal for S.A.T.B. Edited by LIONEL BENSON. (No. 85, The Oriana.) 12 cents.
 MORLEY, T.—"What saith my dainty darling?" Ballet for S.S.A.T.B. Edited by LIONEL BENSON. (No. 82, The Oriana.) 12 cents.
 —"Thus saith my Galatea." Ballet for S.S.A.T.B. Edited by LIONEL BENSON. (No. 83, The Oriana.) 12 cents.
 —"Those dainty daffadillies." Ballet for S.A.T.B. Edited by LIONEL BENSON. (No. 86, The Oriana.) 12 cents.
 RUBINSTEIN, A.—"The hour of parting" (Beim scheiden). Two-part Song. (No. 180, Novello's Two-part Songs for Female or Boys' Voices.) 8 cents.
 SAINT-SAENS, C.—"La Terre promise" (The Promised Land) (Op. 140). French Edition. The text arranged and translated by HERMANN KLEIN. \$2.50.
 SCHOOL MUSIC REVIEW.—No. 264 contains the following music in both Notations: "The Cornelius March" (Welcome, Heroes of Renown). By MENDELSSOHN. Arranged as a Two-part Song. 6 cents.
 SCHOOL SONGS.—Edited by W. G. McNAUGHT.
 Book 221. Five Two-part Songs (Grade III.).... 30c.
 Book 231. Five Two-part Songs (Grade II.).... 25c.
 Book 247. Twelve Nature Songs. Unison Songs.
 By ROBERT T. WHITE..... 35c.
 Book 248. The Bird's Nest. A cycle of six Two-part Songs. By MYLES B. FOSTER.. 35c.
 SELBY, B. LUARD.—"Love wakes and weeps." Four-part Song. (No. 856, The Musical Times.) 6 cents.
 TIMOTHY, H. J.—"To music, to becalm his fever." Part-song for S.S.A. (No. 449, Novello's Trios, etc., for Female Voices.) 12 cents.
 WILSON, C. WHITAKER.—"For your dreaming." Song. In C, for Low Voice; in F, for High Voice. 60 cents each.
 WOODMAN, R. T.—"Falmouth." For Double Chorus unaccompanied, or with Pianoforte accompaniment. 50 cents.

INSTRUMENTAL

- ARNE, T. A.—Allegro moderato (First Movement from Concerto No. 6, in B flat). Arranged by H. F. ELLINGFORD. (No. 49, Organ Arrangements. Edited by JOHN E. WEST.) \$1.00.
 COWEN, F. H.—"The Months." Arranged for Small Orchestra:
 D'OZANNE, A. DUTEIL.—"Air à danser" (Op. 21). For Violin and Pianoforte \$1.00.
 FLETCHER, PERCY E.—Valse Lyrique ("The Smile of Spring"). Arranged for Military Band by the COMPOSER. \$2.50.
 HOLST, G. VON.—"Suite de Ballet in Eb (Op. 10). For Full Orchestra. Full Score. \$7.50.

BOOK

- BURGESS, FRANCIS.—"The Teaching and Accompaniment of Plainsong." (Handbooks for Musicians. Edited by EUNEST NEWMAN.) \$1.75.

Vocal—Joy of the Morning.....Ware
 March of the Magi.....Dubois
 Scotch Air.....Andrews
 Marche Militaire.....Gounod

NORTHERN CALIFORNIA CHAPTER

Dr. David Stanley Smith, of Yale, who is to fill the chair of music in the summer school at Berkeley, was the guest of honor at a dinner of the Chapter at the Sequoia Club, Monday evening, June 29.

It is of interest to know that the specifications for the great organ at the Panama-Pacific International Exposition at San Francisco were drawn up by a committee of the Northern California Chapter, acting with the directors of the Exposition. The Exposition directors wisely determined to get the best advice obtainable, and with this object invited the local Chapter to co-operate with them.

An ounce of example is worth a pound of theory. This axiom the members of the California Music Teachers' Association hope to illustrate by examining would-be members in the near future. The Northern California Chapter have given practical effect to it during the past month at St. John's and First Presbyterian Churches, San Francisco, when Wallace A. Sabin and Mrs. Josephine Crewe Aylwin, both Fellows of the Guild, examined nine candidates for Associateship. A prize of \$25 has been offered by the Wiley B. Allen Company for the candidate who scores the highest.

MINNESOTA CHAPTER

The Chapter held their annual picnic at a farm house on the Minnesota River, where an old-fashioned farm dinner was served, June 15. There were twenty-nine present. The following resolution was passed:

"It is the sense of this Chapter that the appointing of a foreign citizen as official organist of the Panama-Pacific Exposition be disapproved.

"We wish to go on record as being in no way opposed to the appointee, but to the precedent hereby established."

SOUTHERN OHIO CHAPTER

At the annual meeting the following officers were elected:

Dean.....Alois Bartschmid, F.A.G.O.
 Sub-Dean.....Sidney C. Durst
 Treasurer.....J. Alfred Schehl
 Secretary.....C. Hugo Grimm
 Registrar.....John Yoakley
 Auditors.....Messrs. Adolph Stadermann and Carl W. Grimm

EXECUTIVE COMMITTEE

Paul S. Chance, Miss Grace Chapman, E. W. Glover, H. D. LeBaron, A.A.G.O., Mrs. L. T. Plogstedt, Mrs. L. A. Rixford, L. S. Thuis and B. E. Williams, A.A.G.O.

SOUTHERN CALIFORNIA CHAPTER

The fourteenth public recital, which was recently presented at the First Presbyterian Church, Pasadena, consisted of the following numbers:

Organ Concerto in F major.....Handel
 In the Southland.....Blakeley
 Played by Arthur Blakeley
 Lamentation.....Guilmant
 Where is the King?.....Manning
 Played by M. F. Mason
 Allegro Maestro, Op. 30, No. 3.....Callaerts
 Evening Star.....Wagner
 Gavotte.....Thomas
 Ayodhya at Daybreak.....Shapleigh
 Mandolair's Lament.....Shapleigh
 Played by A. W. Sessions
 Concert Fantasia.....Stewart
 Fugue in D.....Guilmant
 Played by Thomas W. Wilde

MICHIGAN CHAPTER

The forty-sixth organ recital under the auspices of the Chapter was presented at St. Paul's Cathedral, Detroit, on June 23, by Miss Winifred Ada Whiteley, organist, assisted by Miss Florence De Vallou Whiteley, violinist, in the following programme:

Jubilate Deo.....Silver
 Prelude and Fugue in C minor.....Bach

Vision.....Rheinberger
 Prelude—The Deluge (for Violin).....Saint Saens
 Sonata No. 4 in D minor.....Guilmant
 Evensong.....Johnston
 Romance (for Violin).....d'Ambrosio
 Suite Gothique.....Boellmann

At St. Paul's Cathedral, Detroit, on June 5, the forty-fourth organ recital of the Chapter was played by George Francis Morse, F.A.G.O., organist of the Flatbush Dutch Reformed Church, Brooklyn, N. Y. The programme was as follows:

Menuet Symphonique.....Salome
 Prelude and Fugue in G major.....Bach
 Angel Scene.....Humperdinck
 Intermezzo, Op. 116, No. 6.....Brahms
 Symphony Gothique.....Widor
 Berceuse.....Godard
 Finale from New World Symphony.....Dvorak

OHIO CHAPTER

The following programme was presented under the auspices of the Chapter at the Western College, Oxford, Ohio, recently.

Night.....Rachmaninoff
 The Angel.....Rachmaninoff
 Glorious Forever.....Rachmaninoff
 Western College Chorus, H. D. LeBaron, Director.
 Lecture: "How the Masters Composed."
 Carl W. Grimm.
 Jehovah's Power.....Marcello, 1686-1739
 Western College Chorus.

MISSOURI CHAPTER

A public recital was given at Stone Chapel, Springfield, Mo., on June 2, by William A. Chalfant, assisted by Mrs. Florence Doling, in the following programme:

Fantasia and Fugue in G minor.....Bach
 Marche Funebre et Chant Seraphique.....Guilmant
 Grand Chœur in D major.....Guilmant
 Vocal—Scene and Aria from "Hamlet".....Thomas
 Pastorale, E. major.....Frank
 Cantabile, B. minor.....Loret
 Andante Cantabile from Fourth Organ Symphony.....Widor
 Finale, B. flat major.....Frank
 Vocal—June Ecstasy.....Smith
 Vocal—From the Land of the Sky Blue Water.....Cadman
 Vocal—Dancing Girl.....Huhn
 Finlandia.....Sibelius
 Scherzo, E. major.....Gigout
 Ride of the Walkyries.....Wagner-Lemare

PENNSYLVANIA CHAPTER

The thirtieth public service of the Pennsylvania Chapter was held May 21, at the First Methodist Church, Germantown, Philadelphia. The service was excellently sung by the large vested choir of men and boys, directed by Howard R. O'Daniel, organist and choirmaster, who played the service, and there was a large congregation. The programme was as follows:

Organ Prelude, "Andante Cantabile" (4th Symphony).....Widor
 "Toccata" (5th Symphony).....Widor
 Played by S. Wesley Sears, A.R.C.O., Sub-Dean of the Chapter.
 Anthem, "Unfold! ye portals everlasting!".....Gounod
 Magnificat and Nunc Dimittis in E flat.....Barnby
 Psalm 126—Chant.....Eaton Fanning
 Offertory, "March, upon a Handel theme".....Guilmant
 and Chorus, "Lift up your heads" (Messiah).....Handel
 Address by the Pastor—Rev. C. W. Burns, S.T.D.
 Postlude, "La Fête-Dieu".....Dubois
 Played by John Hyatt Brewer, of Brooklyn, former Warden of the Guild.

The committee in charge of the service consisted of S. Wesley Sears, A.R.C.O.; Rollo F. Maitland, F.A.G.O., and Uselma C. Smith, F.A.G.O.

At the regular annual meeting at Estey Hall on Tuesday, May 26, the following officers were elected:

Dean.....George Alexander A. West, F.R.C.O., F.A.G.O.
 Sub-Dean.....S. Wesley Sears, A.R.C.O., A.A.G.O.
 Secretary.....William Forrest Paul, A.A.G.O.
 Treasurer.....Henry S. Fry, A.A.G.O.

EXECUTIVE COMMITTEE

Henry C. Banks, Jr.,
 Miss May Porter, Mus. Bac.
 S. Tudor Strang.

Church Notes

Gaul's "Holy City" was rendered by the Charleston Choral Club, J. Henry Francis, director, on June 9, at the First M. E. Church, Charleston, W. Va.

The Second Congregational Church of Oberlin, Ohio, is to have a new organ, costing \$10,000, to be built by the Ernest M. Skinner Company. The built by the Ernest M. Skinner Company. Several improvements will also be made in the church itself at the time of the installation of the organ.

The programme of the commencement exercises of the Mt. Holyoke College, Mt. Holyoke, Mass., on June 10, included: "Festival Prelude," Mendelssohn; "Te Deum" in Bb, Stanford; "Rejoice in the Lord," Bridge; "Ein Feste Burg," Luther; "Festival Postlude," Verdi.

The programme at the concert rendered by the Mt. Holyoke College Orchestra, under the direction of Miss R. W. Holmes, on May 20, included: "Symphony" in D major, Haydn; "Allegro," Bach; "German Folk Song," Komzak; "Irish Reel," Grainger; "Heimkehr aus der Fremde," Mendelssohn.

The commencement exercises of the University of Texas, F. L. Reed, conductor, on June 7, included: "March," Hartman; "Let All Men Praise the Lord," Mendelssohn; "A Festival Ode," Tours; "Heaven and Earth Display" (from "Athalie"), Mendelssohn; "Soldiers of Christ, Arise," Wesley; "March of the Priests" (from "Athalie"), Mendelssohn.

The programme of the concert presented by the Babylon Choral Society, Babylon, L. I., W. W. Bross, conductor, on June 19, included: Part Songs—"Daybreak," Gaul; "Lullaby of Life," Leslie; "I Hear You Calling Me," Marshall; "Dreams of a Summer Night," Hawley; "Bantry Bay" (An Irish Song), Molloy; "Evening Hymn," Reinecke; American Indian Songs (founded on tribal melodies)—"From the Land of the Sky-blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low," Cadman; "Hiawatha's Wedding Feast," Coleridge-Taylor.

During the past season the following works have been represented at the musical services of St. Paul's Presbyterian Church, Philadelphia: October 4, "Elijah," by Mendelssohn; November 1, "Holy City," by Gaul; December 6, "Messiah," by Handel; January 4, "Rebekah," by Barnby; February 1, "Stabat Mater," by Rossini; March 1, "Hymn of Praise," by Mendelssohn; April 5, "Olivet to Calvary," Maun-der; April 10, "Darkest Hour," by Harold Moore; May 3, "By Babylon's Wave" and other selections by Gounod; June 7, "Daughter of Jairus," by Stainer. Miss May Porter has charge of the music.

The service lists for June at Trinity Church, New York City, Dr. Victor Baier, O. & C., included: Communion in C, Gadsby; Communion in Eb, Havnes; "Come, Holy Ghost," Attwood; "Holy, Holy, Holy," Spohr; Communion in A, West; "I Saw the Lord," Stainer; "They That Put Their Trust," Macfarren; "Te Deum" in A, Naylor; "Beloved, if God so Loved," Barnby; "Evening" in D, Marks; "The Shadows of the Evening Hours," Baldwin; "The Lord is in His," Schwars; "O Come, Let Us Worship," Mendelssohn; "Evening" in F, Shelby; "Lovely Appear," Gounod; "Evening" in F, Hopkins; "Sing Praises Unto the Lord," Gounod.

At the first concert of the Saginaw (Mich.) Young Women's Choral Society, E. A. Bertrand, director, on June 11, the following programme was rendered: "A Changed Mind," Tyler; "Spring Song," Weil; "Largo" (New World Symphony), Dvorak; "Polonaise No. 1," Chopin; "Miriam's Song of Triumph,"

Reinecke; "Andante" (from Mendelssohn's "Concerto"); "Canzonetta," D'Ambrosio; "Tarantella," Raff; "Doris," Nevin; "That's the World in June," Spross; "The Norse Maiden's Lament," Heckscher; "The Fairy Pipers," Brewer; "Prelude," Clauberg; "Chant Sans Paroles," Saint-Saens; "Norwegian Peasants' March," Grieg; "The Song of the Norns," Jensen.

At the commencement recital presented by the W. D. Armstrong School of Music, May 25, in the First M. E. Church, Alton, Ill., the following was the programme: Violin Solo—"Hungarian Rhapsodie," Hauser; Piano Solo—"Romanza, Good Night," Nevin; "Scherzino," Moszkowski; Piano Solo—"Moment Musical," Schubert; "Nocturn," Meyer-Helmund; Vocal Solo—"The Birds are Nesting," Johnson; "To You," Speaks; Piano Solo—"Midsummer Nights' Dream Music," Mendelssohn-Liszt; Piano Solo—"Theme and Variations," Beethoven; "Polonaise," Merkle; Violin Solo—"Invocation," Armstrong; "Humoresque," Dvorak; Piano Solo—"Polka Boheme," Rubinstein; "Meditation," Jaell.

The programme of the closing concert of the Texas State School for the Blind, Austin, Tex., on June 9, included: "Summer Sweets," Taubert; "March Romaine," Gounod; "The Village Green, from "Village Scenes," Cowen; "Farewell Song," Lagye; "To You," Speaks; "Somewhere a Voice is Calling," Tate; "He Met Her on the Stairs," Levey; "Liebestraume," No. 3, Liszt; "Vintage Song," Mendelssohn; "Good-bye, Sweetheart," Hatton; Organ—"Repose of Love," Henselt; "Chorus," Haydn; Violin Concertino, Huber; "The Gipsies," Brahms; "Rigoletto," Verdi-Liszt; "Pilgrim's Chorus," Wagner; "Beautiful May," Macfarren; "O My Love's Like a Red, Red Rose," Garrett; "Song of the Vikings," Faning; "Good-Night, Beloved," Pinsuti.

The programme of the graduating concert of the Northwestern University School of Music, assisted by the School of Music Symphony Orchestra, under the direction of Professor H. E. Knapp, on June 4, included: "Concerto for Piano and Orchestra," Op. 60, Hiller; "Generoso Chi Sol Brama" (from "Scipio"), Handel; "Presto—Molto Allegro e Vivace," Mendelssohn; "Berceuse" (from "Jocelyn"), Godard; "Romanze" (Larghetto), Chopin; "Scherzo" (Presto), Litolff; "Adieu, Forets" (from "Jeanne d'Arc"), Tchaikowski; "Larghetto Calmato—Poco Più Mosso e Con Passione," MacDowell; "It is Enough" (from "Elijah"), Mendelssohn; "Allegro Molto," Chopin; "Schwer Liegt auf dem Herzen" (from "Nadeschda"), Goring-Thomas; "Andante Non Troppo e Molto Maestoso—Allegro con spirito," Tchaikowski.

The following vocal recital was presented on June 15 by pupils of W. E. Rauch, director, department of music of the Central State Normal School, Mt. Pleasant, Mich.: "Love Has Wings," Rogers; "Good-Bye, Sweet Day," Vannah; "Love's Journey," Sanderson; "O Haunting Memory," Bond; "A Sleepy Song," Bond; "The Song of the Cavalry Sabre," Grant; "Sing! Sing! Bird on the Wing," Nutting; "A Birthday," Woodman; "Out of the Mist," Sanderson; "De Las' Long Res," Bond; "The Wanderer," Schubert; "Thou'rt Like Unto a Flower," Rubinstein; "A Winter Lullaby," de Koven; "My Faith Looks Up to Thee," Lachner; "The Child's Face," Lang; "Waiting," Wynne; "The Island of Gardens," Coleridge-Taylor; "Oh, Fair, Oh, Sweet and Holy," Smith; "Thou," Gaynor; "O Dream Divine," Sanderson; "Thy Valentine," Eville; "A Banjo Song," Homer; "More Love to Thee, O Christ," Sheldon; "The Mission of a Rose," Cowen; "Because I Love You, Dear," Hawley; "Only a Year Ago," Tosti; "My King," Lyons; "An Open Secret," Woodman; "Lorraine," Sanderson; "Sweet as the Graces of a Rose," Wingate.

The annual festival of the choir of St. Thomas' Church, Taunton, Mass., which took place June 21, was the twenty-ninth anniversary of the founding of the present choir of men and boys.

The boy choir was founded by Walter J. Clemson twenty-nine years ago at the invitation of the rector and wardens, who called Mr. Clemson from the Episcopal Theological School at Cambridge. For twenty years Mr. Clemson held the position of organist and choirmaster at St. Thomas' Church, and then nominated his successor, George Shaul, to carry on the work under his supervision. His service as director of the music of the church has covered the ministry of three rectors, the Rev. Charles H. Learoyd, the Rev. Morton Stone and the present rector, the Rev. Malcolm Taylor.

During the incumbency of the Rev. Morton Stone a disastrous fire destroyed the organ of the church. This was replaced by an instrument of modern construction, the gift of Mr. Clemson, which is noted throughout the diocese for its tonal quality.

As honorary organist and choirmaster, Mr. Clemson has kept up an unflinching and enthusiastic interest in the music of the church. In addition to this, he has been elected three times to the position of Dean of the New England Chapter of the American Guild of Organists, which holds services and recitals in the leading churches of New England, of all denominations. Lectures, examinations and prizes for musical compositions are also features of the work of the Guild.

The following list of music has been rendered at the regular services of St. Mark's Church, Minneapolis, Minn., S. R. Avery, O. & C., from September 7 to June 21: "Te Deum": Eb, Buck; F, Dykes; C, Lutkin; F, Smart; Bb, Stanford; G, West; "Benedicite," Bb, Clemens; "Jubilate": C, Foster; Eb, Klein; F, Macpherson; E, Parker; "Benedictus," Eb, Avery; Holy Communion, D, Woodward; "Nunc Dimittis": Db, Avery; A, Lloyd; Bb, King Hall; D, Marks; Eb, West; Anthems: "Shepherds' Christmas Song," Austrian Carol; Chime Anthem ("Hark, What Mean"), "Come, See the Place," Avery; "King All Glorious," Barnby; "Hallelujah," Beethoven; "God is a Spirit" (a cappella), Bennett; "Seek Ye the Lord," Bradley; "Rock of Ages," Buck; "A Child is Born" (a cappella), "Hark, Hark, My Soul," "Morn's Roseate Hues," Chadwick; "Ye That Love the Lord" (a cappella), Ender; "Holy Night," German; "The Wilderness," Goss; "By Babylon's Wave," "Jerusalem," "Sanctus," "Unfold, Ye Portals," Gounod; "Hallelujah," Handel; "Achieved is the Glorious Work," Haydn; "Christ Our Passover," Macfarlane; "Holiest, Breathe" (a cappella), Martin; "How Lovely are the Messengers," "I Awaited for the Lord," Mendelssohn; "Glorious is Thy Name," Mozart; "Oh, That Men Would Praise the Lord," McEwen; "It is Fulfilled," Nagler; "God That Madest Earth and Heaven," Naylor; Slumber Song of the Infant Jesus, "The Three Kings" (a cappella), Old French; "From the Rising," Ouseley; "In Heavenly Love Abiding," Parker; "For in the Wilderness," Patton; "Hosanna," Rhys-Herbert; "Seek Ye the Lord," Roberts; "O Lord, How Manifold," Rogers; "Hark, Hark, My Soul," "Saviour, When Night," "The King of Love," Shelley; "Rejoice, Rejoice, Ye Sons of Men" (a cappella), Sixteenth Century; "As Pants the Hart," Spohr; "In Thee, O Lord," "The Pillars of the Earth," Tours; "Praise to our God" (a cappella), Vulpius; "All Praise to God," Wagner; "From All That Dwell," Walmsley; "Now is Christ Risen," West; "The Radiant Morn," Woodward; Musical Services: "Holy City," Gaul; "St. Paul" (excerpts), Mendelssohn; The 95th Psalm; "Crucifixion," Stainer; "Christmas Oratorio," Saint-Saens.

ORGAN SPECIFICATION

The Prudential Committee of Oberlin College signed a contract last week with the Ernest M. Skinner Company of Boston for a large four-manual organ to be placed in Finney Memorial Chapel. The organ, when completed, will probably be the largest and finest in Ohio. The action is to be electro-pneumatic and the console detached. The Echo Organ will be placed under the rose window at the back of the chapel. The organ is the gift of Charles M. Hall of Niagara Falls, New York, and Frederick Norton Finney of Milwaukee. Following is the specification:

GREAT			
16' Diapason	61 Pipes	4' Octave	61 Pipes
16' Bourdon (from Pedal Extension)	"	4' Flute	"
8' First Diapason	"	2 2/3' Twelfth	"
8' Second Diapason	"	2' Fifteenth	"
8' Third Diapason	"	Mixture 3 rks.	"
8' Philomela (from Pedal Extension)	"	16' Ophicleide	"
8' Claribel Flute	"	8' Tromba	"
8' Erzähler	"	4' Clarion (Independent)	"
SWELL ORGAN			
16' Dulciana	61 Notes	4' Flute	61 Notes
16' Bourdon	"	4' Flautina	"
8' Open Diapason	"	Mixture 3 rks.	"
8' Spitz Flöte	"	16' Contra	"
8' Clarabella	"	8' Posauano	} Chorus
8' Gedackt	"	4' Clarion	
8' Salicional	"	8' Vox Humana	"
8' Voix Celeste	"	8' Fluegel Horn	"
8' Acoline	"	Tremolo	"
8' Unda Maris	"		
4' Octavo	"		
CHOIR ORGAN			
16' Gamba	61 Notes	16' Fagotto	} Inter-changeable with Solo
8' Geigen Principal	"	8' Clarinet	
8' Concert Flute	"	8' Orchestral Oboe	
8' Kleine Erzähler	"		
8' Quintadena	"		
4' Flauto Traverso	"	Celesta	61 Notes
2' Piccolo	"	Tremolo	"
SOLO ORGAN			
8' Philomela	61 Notes	16' Fagotte	} Inter-changeable with Choir
8' Gamba	"	8' Orchestral Oboe	
8' Gamba Celeste	"	8' Clarinet	
8' Harmonic Flute	"		
8' French Horn	"	Tremolo	61 Notes
8' Tuba Mirabilis	"		
ECHO ORGAN (PLAYED FROM SOLO)			
8' Cor de Nuit	61 Notes	Cathedral Chimes	25 Tubes
8' Vox Humana	"	Tremolo	
PEDAL ORGAN—AUGMENTED			
32' Diapason (10 pipes stopped)		10 2/3' Quint	
32' Violono		8' Octavo	
16' First Diapason		8' Gedackt	
16' Second Diapason		8' Still Dedackt	
16' Violono		8' Cello	
16' Dulciana		32' Bombardo	
16' Gamba		16' Ophicleide	
16' Bourdon		16' Pesaune	
16' Echo Lieblich		8' Tromba	
		4' Clarion	

YONKERS PUBLIC SCHOOL FESTIVAL

The Yonkers high school chorus, assisted by Miss Rose Bryant, contralto, John Barnes Wells, tenor, George Warren Reardon, baritone, and an orchestra of twenty-two pieces, gave the fourth concert in the public school music festival in Philipsburgh Hall May 14. The festival was planned by George Oscar Bowen, supervisor of music in the public schools. The high school chorus is a body of five hundred singers, girls and boys, and its success with its programme of choral numbers and in the choruses of a cantata entitled "The Crusaders," by Neils W. Gade, was assured before it had sung a note. The voices of the girls were heard in Bullard's "Up, Sailor Boy." The orchestra was secured from among the membership of the New York Philharmonic Orchestra. Mr. Bowen directed all the choruses.

VACANCIES AND APPOINTMENTS

Percy Chase Miller, A.M., Associate of the American Guild of Organists, for the past two seasons organist and choirmaster of St. John's P. E. Church, Georgetown, Washington, D. C., has been appointed to a similar position at the First Presbyterian Church, Germantown, Philadelphia. The appointment dates from September 1.

Reviews of New Music

NEGRO DANCES. Henry F. Gilbert.

London: Novello & Co. New York: The H. W. Gray Co.

This is a suite of five dances for the pianoforte, and it is pleasant to announce that some of Mr. Gilbert's work is now to be had in this available form. They are along the same line for which he has already shown his leaning and aptitude in his works of larger scope for orchestra, such as the Comedy Overture, Negro Rhapsody, etc. They really amount to a demonstration of the solid value of the native folk song and dance as a basis of inspiration for the composer. Whether the darky strains and rhythms should be regarded as the American type on which our national music is to be built, as some have claimed, need not here be considered. Suffice it to say they have a quality, a spirit and humor that are undeniable.

What is peculiarly notable about these pieces is that they do not to any marked extent make use of defined folk tunes—they are not fantasias on negro melodies, but completely original in matter and yet unmistakable in racial type. Here is the true process of folk music evolution. Fantasias and mere quotations lead nowhere. But to catch the inner spirit and display it with fresh invention and originality, which demands at once sympathetic insight and creative power, this is the right use of folk material, whether Hungarian, Polish or Negro; and as the particular field to which Mr. Gilbert has turned his attention is at least in our national keeping, so to speak, the result may be regarded as a matter for national satisfaction, especially in these days when so much is heard of "conservation" and the use of our natural resources. The dances are by no means difficult and should become widely popular.

IN THE NIGHT. Edward F. Johnston.

London: Novello & Co. New York: The H. W. Gray Co.

Song for low voice. This is a song that baritone and contralto recitalists should take note of. The composer has successfully caught the mood of the fine poem by William Watson. The two chief requirements for its rendering may be said to be imaginative feeling and a smooth legato style, but in these respects the singer will find assistance in that the sense is heightened while the music is melodious and flowing. The song is both distinctive and effective.

JESU, THE VERY THOUGHT OF THEE.

Anthem for Chorus. Mark Andrews.

London: Novello & Co. New York: The H. W. Gray Co.

Despite the search for desirable texts for anthem settings, this favorite old hymn, translated from the Latin, has escaped almost unnoticed. Hymn-anthems too often are liable to the objection of over-squareness of treatment, and require skill in handling. Mr. Andrews has furnished us with a setting that displays his usual instinct for appropriate expression, in the simplicity and tenderness of the work. There is a middle section assigned to a quartet and the anthem can be most effectively sung without accompaniment.

ABIDE WITH ME. Hymn Anthem for Alto or Baritone Solo and Chorus. Anna P. Risher.

London: Novello & Co. New York: The H. W. Gray Co.

These are alluring words for the composer, but their popularity imposes a severe task. It may be said at once that among all the settings of the hymn in anthem form, this is destined to achieve undoubted favor. It is melodious but well diversified, and though freely marked for expression, is not overloaded with "points." The solo is for low voice, and there is an unaccompanied section.

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Suggested Service List for September, 1914**Thirteenth Sunday after Trinity. September 6**

Te Deum }
 Benedictus } in Bb.....G. J. Bennett
 Jubilate }
 Introit, Above All Praise.....Mendelssohn
 Offertory, Blessed Be the God.....Wesley
 Communion Service in Bb.....Bennett
 Magnificat }
 Nunc Dimittis } in Bb.....Bennett
 Anthem, Praise God in His Holiness.....Tours
 Offertory, Holiest, Breathe.....Martin

Fourteenth Sunday after Trinity. September 13

Te Deum }
 Benedictus } in F.....Garrett
 Jubilate }
 Introit, Thou Shalt Shew Me.....A. Gray
 Offertory, Hol Every One.....Martin
 Communion Service in F.....Garrett
 Magnificat }
 Nunc Dimittis } in F.....Garrett
 Anthem, Lead, Kindly Light.....Pughe-Evans
 Offertory, The Lord is My Shepherd.....Schubert

Fifteenth Sunday after Trinity. September 20

Te Deum }
 Benedictus } in Bb.....Stanford
 Jubilate }
 Introit, O God, Who is Like Unto Thee.....Foster
 Offertory, Praise the Lord.....Elvey
 Communion Service in Bb.....Stanford
 Magnificat }
 Nunc Dimittis } in Bb.....Stanford
 Anthem, God That Madest.....Fisher
 Offertory, If Ye Love.....Monk

St. Matthew. September 21

Te Deum }
 Benedictus } in D.....Field
 Jubilate }
 Introit, The Path of the Just.....Roberts
 Offertory, Awake, Awake.....Stainer
 Communion Service in D.....Field
 Magnificat }
 Nunc Dimittis } in D.....Field
 Anthem, How Beautiful are the Feet.....Handel
 Offertory, The Pillars of the Earth.....Tours

Sixteenth Sunday after Trinity. September 27

Te Deum }
 Benedictus } in Eb.....Hadley
 Jubilate }
 Introit, O Worship the Lord.....Iliffe
 Offertory, Send Out Thy Light.....Gounod
 Communion Service in Eb.....Hadley
 Magnificat }
 Nunc Dimittis } in Eb.....Hadley
 Anthem, Souls of the Righteous.....Noble
 Offertory, Abide with Me.....Barnby

St. Michael and All Angels. September 29

Te Deum }
 Benedictus } in F.....Tozer
 Jubilate }
 Introit, Let the Bright Seraphim.....Handel
 Offertory, There was War in Heaven.....Cruickshank
 Communion Service in F.....Tozer
 Magnificat }
 Nunc Dimittis } in F.....Tozer
 Anthem, The Angel of the Lord.....Gray
 Offertory, God, Thou Art Great.....Spohr

Music Published during the Last Month**SACRED**

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 (No. 361, *The Church Music Review*.) 12 cents.
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VOL. 13, No. 154

SEPTEMBER, 1914

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MUSIC PUBLISHED DURING THE LAST MONTH

Editorials

SOME years ago the society in Germany organized for the purpose of thoroughly Germanizing the German language—that is, by driving out words derived from Italian, French, English or other sources, and substituting German terms, often compounded and generally clumsy—published a pamphlet reforming the musical vocabulary. That was to be expected. Schumann in many of his works used German words in place of the customary Italian, indicating pace and expression, as MacDowell for a time believed it his duty to throw overboard Italian for Eng-

lish. In our mind, the two were wrong, absurdly wrong, for Italian has long been in this respect the universal and intelligible language.

But now comes Mr. Francesco Berger, a highly respectable, elderly musician of London, who, taking a reasonably cheerful view of English music, looks forward to the day when "the stupid, insular word 'Composer' will be replaced by the far more eloquent and expressive 'Tone-poet' (German: Tondichter) for the producer, and the Executive Musician will be styled 'Tone-artist' (German: Tonkuenstler.)" Unfortunately, every composer is not a poet, nor is every "executive musician" an artist. Even the Germans acknowledge the existence of "Componisten," though they may now spell the word with a "K," and they for years have made a distinction between "Musiker" and "Musikant."

SOME persons are restless in their endeavor to use terms in the vocabulary of one art when speaking or writing of another art. Why should we not have been contented with the word "Fantasia"? Admitting "symphonic poem," why should we discard it for "tone poem"? Musical pieces now have "atmosphere," or they do not have it. "Line" and "color" are in the mouths of the chatterers and in the musical dictionary of *Snobisme*. This piece is in "black and white," and that pianist "plays in black and white."

Then there are "impressionistic composers" and pianists. There is also the school of *pointillisme* in music; thus a *pointilliste* as a pianist gains legato effects by repeated taps on the damper pedal with the adroit use of another pedal and without any regard to binding the phrase together by carefully exercised finger-work.

MR. JOSHUA BANNARD goes so far as to institute comparison between musicians and poets. In the July number of the *Monthly Musical Record* he finds that Milton and Bach lived and worked on parallel lines. Now, Bach was Gothic in his form, feeling, and manner of expression. Milton was anything but Gothic. Neither in art nor in life were the two alike. What other parallels will this ingenious writer draw? Brahms and Browning? Debussy and Verlaine? Chopin and Heine? Richard Strauss and Kipling? Schoenberg and Donne?

DR. A. EAGLEFIELD HULL, who is never weary in his "explanation" of Mr. Schoenberg's music, admits, in the same number of the magazine above quoted, that Schoenberg's "Das Obligato Recitativ" is "a hideous nightmare." He asks, "Have such things a place in art?" Like a sensible man, he answers his own question while others are thinking it over: "Apparently these manifestations seem always likely to occur. If Isaiah and John of Patmos had their visions of the forces of good and evil, so likewise had Leonardo da Vinci, and apparently so has Schoenberg. . . . Read da Vinci's 'Prophecies' and then play through some of Schoenberg's passages of 'Phantasmagoria,' and see if they do not make those occasional uncanny passages of César Franck pale by comparison."

NOW, "uncanny" means: exciting superstitious fear, weird; also unskilful, incautious; also unsafe, dangerous; and, lastly, severe. Just what does Dr. Hull mean by "uncanny"? And where do these passages occur in music by Franck? Not to insist on this point, why lug Leonardo in any more than William Blake or Jacob Boehme? Perhaps some one of the ultra-modern school may yet put into music Blake's awful picture of the soul of a flea. If there is talk of the mystics

with their ideas about good and evil, there is Spinoza with his sane remark: "For one and the same thing can at the same time be good, bad, and indifferent. E.g., music is good to the melancholy, bad to those who mourn, and neither good nor bad to the deaf." And again: "Such things as affect the ear are called noises, and form discord or harmony, the last of which has delighted men to madness, so that they have believed that harmony delights God. Nor have there been wanting philosophers who assert that the movements of the heavenly spheres compose harmony. All of which sufficiently show that each one judges concerning things according to the disposition of his own mind, or rather takes for things that which is really the modifications of his imagination." This last sentence might well be written in letters of gold over the stage of any concert-room.

THE newspapers announced the decision of the German court in the case of Mme. Isolde Beidler: that she was the daughter of Hans von Buelow and Cosima, his wife; that her father was not Wagner; but they did not publish in this country certain facts in the case, or the process of reasoning by which the court arrived at its decision. This reticence was fit and proper. There was no use in stirring again the dirty mess. Yet an extract from one of Buelow's letters is now of interest, and we have not seen any allusion to it in a newspaper of this city. Buelow and his wife were divorced in the fall of 1869, and Siegfried was born early in June of that year. On April 14, 1865, Buelow wrote from Munich to Dr. Gille: "Allow me to inform you that on Monday, the 10th, for the third time, I became a 'mother,' as the Berliners say when daughters arrive. The child, who will probably be named Isolde, is very robust." Was this ironical or humorously matter-of-fact? It is said that Buelow knew in the summer of 1864 that Wagner had wronged him at the Villa Pellet at Starnberg, when the three were living together, but there was an understanding that there should be no scandal. As Buelow and Cosima were living maritally together, the law decided that Buelow was the father of Isolde. In 1892 he wrote in a melancholy way to Jessie Hillebrand that he had then seen Isolde for the first time in twenty-four years. There is no other mention of

Isolde, no mention of importance, in the voluminous correspondence of Buelow as published. On the other hand, there are many references to Daniela, the eldest child, who a few months ago obtained a divorce from her husband, Professor Thode. Buelow loved her dearly, and on his way to Cairo, where he died in 1894, he saw her at Trieste. Yet in 1882, the year in which he suggested to Brahms that they should hear "Parsifal" together, and said he would ask Daniela to secure good seats for them, he wrote later: "I dread the meeting with Daniela. She is so terribly spoiled by the luxurious life in the house of her—step-father. She will make great demands and occasion all sorts of inconveniences." He found her in 1883 a "Singular, unique creature; so fine, so modest, so natural, so lovable—too good for any man." Cynical and freakish, this man had a heart.

THE bi-centenary of Gluck (July 2) did not excite much attention in the musical world, but Mr. C. A. Harris contributed an article, "Gluck and Reform of the Opera," to the *Contemporary Review*, and there was a thoughtful column in the London *Times* of July 4. Mr. Harris had much to say about the comparative aridity of the first two-thirds of Gluck's life. He sketched the incredibly low condition of opera in the early eighteenth century. It is the opinion of Mr. Harris that Gluck was greatly influenced by his sojourn in London. Dr. Arne was a warm admirer of Purcell, and Gluck was influenced to a considerable degree by Dr. Arne. Gluck was also influenced by Handel, whose famous remark about the former's ignorance of counterpoint had little bearing on Gluck's instinct for the stage.

The writer of the article in the *Times* speaks of two processes in the development of an artist: "One of them evolves principles out of experience; the other elicits experience from principles." Yet the example of each process sometimes conforms to the opposite one, and there is a third kind of artist—Mozart is the arch-exemplar in opera—"who has little to do with principles at all, but who lives solely in and by experiences." Gluck gave a logical conclusion to a career which had apparently begun illogically; because the principles upon which he had come to act, being the outcome of experience, were of an

eminently sane and moderate kind. That accounts very largely for the position of his operas to-day. It is one of esteem, rising at times to admiration, rather than the glowing affection which both Wagner and Mozart engender. Note again: "Repression takes almost as prominent a place in his reform as does expression; and that, taken together with a classic calmness of melodic outline, has necessarily a chilling effect."

BUT is Gluck's music chilling? We know little of it in this country. "Orfeo" is given for a contralto's holiday; "Armide" has been performed at the Metropolitan; but "Alceste," and the two operas with Iphigenia as the heroine, can hardly be called "chilling." We heard them many years ago in Munich, performed in a reverential spirit, which, however, was free from *snobisme*, and the impression then made is still alive. In an ideal opera-house the best operas of Gluck and Mozart should be more familiar than "Tosca." The younger generation of opera-goers begins with Puccini, and will not work backward. Even Verdi's "Otello" seems to them too "classic." A few days ago a young pianist was talking volubly about Schoenberg and Deodat de Séverac. When questioned about pianoforte compositions, he confessed, and without shame, that he had never heard of Hummel, Dussek, John Field, Stephen Heller, and he knew Clementi only by the *Gradus ad Parnassum*.

STRAUSS, in "Don Quixote," imitates the bleating of sheep, and in a futurist opera frogs croak. It is not necessary to go back to the "brekekekex koax koax" in "The Frogs" of Aristophanes. In the French Ballets de Cour, in madrigals by Clément Jannequin and in symphonies by Lully there are imitations of natural sounds, voices of animals, the whistling of the wind. In the "Ballet des Coqs," as soon as persons dressed like cocks appeared on the stage, there was a sort of cocorico or kikiriki in the orchestra: D major, 2-2 f sharp (thrice in quarter notes), f sharp g in eighths, leading to the whole note A (first line above the staff). In the "Ballet du Dérèglement des passions" there is an orchestral picture of the Titans attempting, with heavy and uncertain steps to scale heaven.

And in like manner certain street cries were introduced in the "Ballet de Pierre du Puis," as well as in a madrigal of Jannequin.

WUT West a presumably honest farmer and his family have formed a small orchestra for playing at milking time, so that the cows will be well behaved and the milk richer. On July 24, while a band at Middleboro, Mass., was giving a concert in front of the town hall, "several men became involved in a fight with knives; one was severely wounded; women were panic-stricken." And this band was a local one, which should have been the pride of the town. It was Walt Whitman who said: "All music is what awakes from you when you are reminded by the instruments."

THE Marine Band of Washington, D. C., was harshly criticized for playing animated music while escorting the body of the Venezuelan Minister on June 30. Naval officers, "familiar with the etiquette of such occasions," defended the band, and said the music was proper. It appears that it is the custom for bands in such funeral procession to play, when there is a long distance, spirited music, so that the procession will move more rapidly. We have always understood that a band returning from a burial strikes up a lively march to dispel the gloomy thoughts of surviving officers and men.

In civil life the question of appropriate music at funerals is a vexing one. Many years ago the survivors were musically excited or quieted in their affections. Sir Thomas Browne saw in this a secret and symbolical hint: "The harmonical nature of the soul, which, delivered from the body, went again to enjoy the Primitive Harmony of Heaven, from whence it first descended." The departed one had his favorite hymns. When they are sung simply they are a reminder and a consolation. In the New England of two or three generations ago it was thought fit that funeral hymns should be of a doleful character, and even when there was a brave expression in verse of a cheerful faith the tune itself was dismal. "Why should we mourn departed friends?" was sung to "China." It was a good tune of its kind, one of the most depressing we know, yet not without a wild melancholy

that was esthetically pleasing. We speak of it in the past tense, for it is not to be found in many modern hymnals, if in any.

THE old funeral hymns were generally in the minor. Has any one ever satisfactorily explained why Handel's Dead March in "Saul," the most solemn and impressive of all dirges, is in C major, the key appropriate to triumph and tumultuous rejoicing?

There is incongruous music at funerals, music that enlarges the grief of the mourners. The hired quartet or the solo singer may not be able to refrain from undue personal display. The selection of hymn or tune may be curiously inappropriate. The performance may be so poor that it distracts the attention. Perhaps for this reason certain famous composers expressed the wish that there should be no music at their funeral; if any, the plain song of the church simply chanted. "Man is a noble animal, splendid in ashes, and pompous in the grave." This is a sonorous saying, but there have been great souls who wished to leave the earth as quietly as they came.

PEACE has its horrors as well as war, its invading Uhlans and Cossacks. To one seeking rest and quiet in the country, shrieking and hooting automobiles are as deadly as the great guns of Krupp; the piano-organ is as formidable as an exploding shell. Too many villages have a musical organization, the sheet-iron band. The cottager is expected to be interested in it, to subscribe for uniforms and sundry expenses, if not for instruments. The uniforms come first; before the instruments, the place to practice, or the music that is played only by village bands. (Pianoforte tuners also have a repertoire peculiar to them.) The village band, however, is practically stationary. The cottager can avoid it. Though the wind may favor musical communication, the dissonances are mellowed, faintly heard as the horns of Elfland. Nor would the piano-organ wander about in rain and shine if it were not encouraged, if the grinder were not paid for inflicting torture on the more sensitive. We can understand fond and foolish parents tossing coins to the old-fashioned organ-grinder, for children like to play with a monkey. Yet otherwise respecta-

ble and God-fearing neighbors will pay a piano-organ to remain in front of their cottages, careless whether the tune be from "Il Trovatore" or a ragtime ditty once so popular that it became stale in the season that gave it birth.

WE ARE led to these remarks by reading the news from the Adirondacks. Quiet campers on lakes in that region have hitherto rubbed hands in silent ecstasy or breathed psalms of thanksgiving; but now on a lake ironically named Placid, a band will make the circuit each week on a large power-boat and play before each camp. For years there had been no irony in the name of this lake. The stillness reassured the deer. It was as though no man had ever held a paddle or taken liberties with Whiteface. "This band will begin operations in front of Mr. Victor Herbert's camp." He, poor wretch, will probably be forced to hear music of his own invention. He may well say to himself: "Cannot I escape it even here?" Or will he, as a composer, delight in this breaking the peace?

ALAS! the majority sojourning in the country enjoy noise. The quiet distresses them. In the forest, climbing a mountain, rowing or sailing, they must needs sing or utter other loud cries. Stillness oppresses them. They are afraid of Nature. They would welcome a trolley car in the peaceful village street, or any other reminder of the city and its din. There will be no remonstrance on Lake Placid, except possibly from Mr. Victor Herbert—in case the band does not play tunes from one of his operettas.

THIS reminds us that the question whether the noise of music lessons constitutes a nuisance to neighbors was a point raised in an action brought in London. The case was heard in the King's Bench Division, before Mr. Justice Bankes and a common jury. One Mr. Daniel Beale alleged that the constant playing of musical instruments in the music school kept by Miss Mitchell was a nuisance. He claimed damages and an injunction. Defendant denied the

nuisance. "Music," remarked Mr. Powell, K.C., opening for the plaintiff, "is very good in its place, but when they had music from early morning until late at night, with more than one tune being played at the same time, it became intolerable, particularly when houses had only nine-inch walls between them." Miss Mitchell had put felt on the walls of her house, but that did not help much. "As many as sixty persons had been known to visit the house in one day." This reads as though Miss Mitchell kept a "pub." Now, this noise affected Mrs. Beale's nerves, and to such an extent that a physician was called. Mr. Beale sent a pathetic note to Miss Mitchell: "I write in no vindictive spirit. I only want some part of my house where I can have a little peace." It was shown that a mandolin and violin orchestra met on Friday and played for an hour. Pianoforte lessons often began at 10 A.M. and lasted until 10 P.M. Is there no eight-hour law in England? Mr. Beale, under oath, gave evidence that within three hours he had seen sixty-seven persons enter defendant's house. Poor Mrs. Beale, also sworn, described the noise as that of bells ringing and drums beating. The physician advised her to put cotton-wool in her ears. Miss Mitchell said that she had spent over £60 in the insulation of the music-room with cork.

And how was it settled? Miss Mitchell agreed to purchase Mr. Beale's house, and the parties paid each their own costs. Prosperous Miss Mitchell! Mr. Beale will not be obliged to buy an air-gun to pick off pupils as they enter, and Mrs. Beale probably took the cotton out of her ears a fortnight ago.

GILBERT, Sullivan, and D'Oyly Carte: *Reminiscences of the Savoy and the Savoyards*, by François Cellier and Cunningham Bridgeman, has been published in London. Here is a sample of the style in which it is written. It is with reference to "The Yeoman of the Guard." "The poet had bridled and brought Pegasus down from the Helicon of Unrealities to the plains of earth. Henceforth—at any rate for a while—he would canter gently on *terra firma* without appalling the senses of ordinary mortals. But the spoilt pet of Gilbert's muse chafed beneath the curb. Every now and then he seemed disposed to show the cloven hoof."

Great Modern Composers

By DANIEL GREGORY MASON

SCHUBERT

SCHUBERT'S ENVIRONMENT

FRANZ PETER SCHUBERT, often called the first of the romanticists, although, as we have seen, his predecessors were also romanticists whenever they expressed personal rather than general emotion in their music, was born in Vienna, January 31, 1797, and died in the same city, where he had passed practically the whole of his short life, November 19, 1828. He was descended from a family of Moravian peasants. His father was a schoolmaster, and his mother was in domestic service before her marriage. Franz was the thirteenth child of this union. As several of the children were musically gifted, it was early the family custom to play together Sunday afternoons to an audience of relatives and neighbors. While Schubert was a student at the Imperial School it was his habit to return home every week for these quartet parties, where he played the viola, his father the violoncello, and two of his brothers the violins. By degrees other instruments were added, and the quartet grew into a small orchestra. Later the players organized into the Orchestral Society of Amateurs, larger quarters were obtained and symphony programmes given. It was for this society that Schubert wrote his fourth and fifth symphonies.

Born into an industrious, simple, music-loving family, Schubert seems to have grown from childhood to boyhood and youth, exercising his musical genius as spontaneously as a flower turns to the light. The story of his musical development is the story of his life. He began to play as soon as he was tall enough to reach the piano keys, and he began to write tunes as soon as he could write the notes. No record was kept of his earliest compositions, but a piano sonata for four hands (D major), written when he was eight years old, is often played, and his piano fantasia for four hands (there were plenty of hands available in the family) was written in his thirteenth year. His disposition and temperament, as well as his extraordinary genius, were not unlike Mozart's; but his life was much less eventful and his surroundings simpler. Consequently, childlike as was Mozart, Schubert was even

more so. He knew nothing of the ways of the world, and had no worldly ambition. As a man he was unaffected, affectionate, honest and sincere. He was merely the source of his music, which gushed forth as spontaneously as water from a fountain. It is only in the music of the last years of his short life that we can see his intellectual reaction on his environment; and it was but a few days before his death that, realizing his need of training in counterpoint, he went to Sechter, the famous teacher, and arranged for lessons. What would have been the result of such training, and of the introspective awakening which his realization of his need of it implies, we can only imagine. But that his contemporaries expected much from his future can be seen by the inscription on his grave, which reads: "Music has here entombed a rich treasure, but still more glorious hopes."

II. THE SONGS

It is not surprising that, as music was an instinctive reaction upon feeling to Schubert, he should find perfect expression in the song. The song is the vivid presentment of a single emotion or mood. No sustained intellectual power or development of ideas is needed. It is the short story in music, and, like the short story of literature, its aim is to express the dramatic apex of an emotion or mood. All else sinks into vague insignificance. No elaborate interaction of causes and effects, of ideas and feelings, is needed or desired; the essence of the emotion or of a particular mood is depicted or expressed, and that is enough. Schubert's temperament and genius were particularly suited for such lyric expression. He was as sensitive, as intense in his feelings, as a child, and music was his instinctive speech. As he felt, his thought was clothed in music. It is said that a lady once handed him a poem to read, suggesting that he make a song of it. He went to a window and stood rereading it a few times, then exclaimed: "I have it; it is already composed!" His exquisite song, "Hark! Hark! the Lark," with its beautiful accompaniment, flashed into his mind in a like instantaneous way, when he happened to pick up a volume of "Cymbeline" at a restaurant table, and the sketch of the music was written on the back of a bill of fare. The same evening, at the restaurant, he read, and what we can only call discovered, or felt, the music

for the verses of "Who Is Sylvia?", that tender questioning of the lover's heart.

The vividness, power and variety of Schubert's pictures of emotions and moods is marvellous. Liszt called him "le musicien le plus poétique," and Schumann said, in explaining how inevitable were his musical reactions, "He could have set a wall-advertisement to music." His genius responded automatically to the particular emotions called upon. Not all of his songs are lyric expressions, like "Hark! Hark! the Lark," "Sylvia," the "Serenade" and "Am Meer," in which the music is the embodiment of the general mood; occasionally he reinforced the dramatic action of the words of the poem by imitations in the music, as in the "Erl-King," "The Wanderer," "Die Allmacht" and others. Some of these latter are great songs of their kind, but in others, where the poem set was theatric rather than truly dramatic, or where Schubert has perhaps exceeded the bounds of his literary imagination, he was less successful, tending to overuse conventional devices, like the tremolo accompaniment, and harmonies based on the diminished seventh chord. In any song which Schubert felt sincerely, his musical expression follows the emotion with a marvellous elasticity. In gay passages he finds himself in the major mode; in an expression of sadness he falls into the minor. His modulations are not made by rule, but are an impulse of genius. His music lapses from key to key, as spontaneously as the expression of the human face follows the thought of the mind.

It was not only in the melody for the singer that the poet's feeling was mirrored, but the accompaniment was used as an expressive instrument. He thought intuitively of the poem, the melody and the accompaniment as the combined interpretation of an emotion, and used them together with perfect freedom. In "The Trout" we have a representation of the jumping fish as a basis of the piano part, while throughout "The Organ-grinder" we hear in the bass the wheezy drone of the barrel-organ. Since each new emotion or mood demanded or implied its own expression, he discarded in his more elaborate songs the "strophic" method, where several stanzas are given with the same melody and accompaniment, and used what the Germans call the "through composed" method, where the changing feelings of the different stanzas are embodied in differ-

ent melodies and accompaniments, bound into unity by the same laws which make the unity of the poem, or by some natural musical logic, such as the repetition of the principal motive at the close of the song. The original artistry of this is evident when we consider the naïvete of the repetitions in the folk-songs on which Schubert's method were largely based. In Silcher's "Die Lorelei," for example, the same air is placidly repeated over and over, no matter how tragic the text may become. "The Wanderer" and "Lindenbaum" are two particularly happy examples of Schubert's instinct in this.

In qualification, it may be noted as peculiarly characteristic of Schubert's easy-going ways, that once his musical imagination was released by the words, he sometimes paid scant attention to them, letting the stream of musical thought carry him on, regardless of the lines. His "declamation" is often faulty. An amusing instance of this can be found in "Death and the Maiden," where, in addressing the figure of Death, the maiden cries, instead of "Go! wild and skinless man," "Go wild! and skinless man," which sounds more sensible than it is. In "Wandering," again, he adopts at the outset a musical phrase necessitating a repetition of the final syllables in the line. This works very well in the first stanza, where the idea thus emphasized is "to wander"; but the device is less happy when we have to repeat "the millstone" and other prosaic names.

EXAMPLES FOR ANALYSIS, NOS. 1, 2 AND 3

Songs:

"Hark! Hark! the Lark."

"The Double" ("Der Doppelgänger").

"By the Sea" ("Am Meer").

"Hark! Hark! the Lark," jotted down by Schubert, as we are told, in a café, on the back of a bill of fare, in the excitement aroused by Shakespeare's beautiful lyric from "Cymbeline," is certainly one of the finest songs in all music. The spontaneity and grace of the melody are remarkable even for Schubert; rhythm, harmony and modulation all contribute to the general effect; and in every detail there is a perfection of workmanship, a felicity, precision and restraint which he seldom attained. Some composers have believed that the melody of a song should be able to stand by itself, intelligible without its accompaniment. That is a severe and sometimes

an unfair test, but "Hark! Hark! the Lark" comes out of it victorious. How many beauties there are in the melodic line, quite apart from harmony and the rhythms of the accompaniment! How perfect is the equilibrium of the tune as a whole, the sense it gives of unity in all its variety! And how many charming details one encounters from line to line, almost from word to word!

The first phrase, for example, measures 9 and 10,* is repeated in the third, measures 13-14,—but not literally;—as if in the elation of its beauty it takes a new curve. The second phrase is also echoed in the fourth, but with a wider lift on the final syllable, completed by the lovely curve of the cadence in measure 17. Then, with one of those sudden modulations Schubert loves for their magic of color, there is a phrase or two in B flat major, after which the original key of B flat is as easily, almost casually, reëntered, and, with a slight repetition, the climax reaches its acme on the word "Arise," three times repeated, with a slight compensating diminution of force supplied by the downward direction of the high notes. After this in turn has been repeated, the whole is ended by another most graceful cadence (measures 37-38).

"Der Doppelgänger" belongs to a completely different type of song from "Hark! Hark! the Lark," and makes its effect hardly at all by melody, almost entirely by harmony, tone-color and text. It is not lyric, but dramatic. It tells the story of a lover who fancies he sees his own double standing in the moonlight outside the house where his sweetheart used to live. The voice part is not melodic, but freely declamatory. The steady musical pulse is supplied, not by it, but by the sombre chords in the low register of the piano, succeeding each other with the relentlessness of fate and rising to harsh clangor or sinking to mournful undertone in obedience to an art that must be studied to be duly admired. The last eight measures, after the voice has stopped entirely, are particularly fine. The four-measure phrase, whose recurrence is the structural principle of unity in the song, takes on in this final case a new severity from the lowering of its last note (C sharp to C). The ending in B major instead of minor is again exceedingly original. "Der Doppelgänger" is de-

*Number the measures from the start of the piano prelude, ignoring, however, the single beat at the beginning.

servedly one of its composer's most celebrated songs of dramatic character.

"Am Meer," written but three months before Schubert's premature death, presents an interesting combination of the lyric and the dramatic method. Its melody, like that of "Hark! Hark!" and unlike that of "Der Doppelgänger," will stand alone, and, indeed, contains some very beautiful phrases from a purely musical standpoint. Yet it is equally clear that the composer is primarily concerned here, not with musical beauty, but with truth, even minute truth, to his text. Thus only are to be explained the tremolo in the accompaniment that ushers in the second and fourth stanzas, with their tragic content, the plangent dissonances that accompany their cadences. Less programmatic, but far more poetically suggestive, are the chords which begin and end the song. "They speak," says Mr. Philip Hale, "of the sea at nightfall."

The student should analyze as many examples as possible, especially of the better known songs, such as the "Serenade," "Who Is Sylvia?" "The Wanderer," "The Erl King," "Du Bist die Ruh," Mignon's song, "Death and the Maiden," "Gretchen am Spinnrade," "The Young Nun."

III. PIANO AND INSTRUMENTAL WORKS

The same qualities which make Schubert preëminent as a song-writer show in his piano music, and also, more distinctly, the love of color characteristic of the romanticist. In his instinctive appreciation of the value of kaleidoscopic harmonies, resolving dissonances and unexpected modulations, Schubert was the precursor of Schumann, Chopin and Debussy. But of his piano works, as of his orchestral works, the opinion would be less unanimous than of his songs. If we look at Schubert with the eye of the romanticist, we have nothing but wonder and admiration for his truly marvelous lyrical gift, exemplified in his quartets and symphonies, as in his songs. If we look at him from another standpoint, that of a man to whom constructive power in art is as indispensable as what is vaguely called "inspiration," we find it necessary heavily to qualify our praise. No one can dare to say what were the bounds of Schubert's natural genius in music, but his limitations as an artist are easily evident. His melodies and themes were poured forth from what seemed an inexhausti-

ble source, but they remained as they originally came forth. He did not labor to make his melodies grow, as most of the great artists have done. He used them with comparatively little variation, as he first found them, repeating them again and again in their original form. His natural endowment was so great as actually to hinder his artistic growth. He lacked the necessity for intellectual struggle. A friend once showed him Beethoven's note-books, where page after page of tentative working-out of the themes showed the master's patient labor to attain the perfect blossoming of his idea, and his comment was, "If composing is such hard work as that, I don't want to compose."

Add to the disadvantage of his wonderful facility the fact that his contented nature did not drive him into the spiritual revolt against his sordid circumstances which might have roused his energies, and one can understand his apparent inertia. He was satisfied to write the music that poured into his mind with no effort but to let the notes flow from his pen. It was only shortly before his death that he began to realize the possibility of yet undiscovered depths in his own genius, possibilities which he must work to reveal. In his later works there is an intensity of utterance—a nervous energy which contrasts strongly with the genial prolixity of his earlier music. He is beginning to disencumber his individuality, to express the reaction of his genius on the tragedy of existence. There is a nervous tenseness here which is distinctly modern; the D-minor Quartet, particularly, has the modern closeness of texture and rapidity of pulse. Indeed, as an artist, Schubert never reaches greater heights than in his chamber music, where, with the few instruments at his command, he discloses a new world of dramatic expression and emotional depth.

As a symphonist, Schubert showed the same qualities which made him preëminent as a song-writer. The freshness, lyrical expressiveness and warm beauty of his themes make us hear in them constantly that quality of the human voice which Schumann heard. His scores are wonderfully rich in color and impressionistic in their orchestral tints. No one knows better than he how to make the oboe sultry and menacing, the clarinet mellow and liquid, the horn hollow, vague, mystical, the

'cellos passionate, and the violins clear, aspiring and ethereal. And, finally, the very profusion of his thought gives his work in the larger forms its own kind of heroism of style. It is not closely woven, nervous work, like Beethoven's; it is not highly organized and intellectual, like Brahms's; it has not even the passionate intensity of Schumann's; but it has an amplitude, a wide sweep, a wealth of beauty, that make it truly heroic, and that Schumann had in mind when he characterized the C-major Symphony as of "heavenly length." His limitations are equally personal. His themes are more often lyrical than deeply significant, more personal than universal. His music does not evolve and grow from its own innate vitality. It is rather like a chain of perfect crystals than like the temple of beauty which a more constructive genius might have built for us. But his last symphony, the great C-major, shows a reserve of power not associated with Schubert the song-writer. Here is a scope of intention, a sustained imagination, that rank it with the splendid art works of all time.

EXAMPLE FOR ANALYSIS, NO. 4

The Unfinished Symphony, the First Movement

When Schubert was twenty-five years old he wrote for a musical society at Gratz the *Allegro moderato* and the *Andante con moto* which we know by the name of the Unfinished Symphony, together with a few bars of a scherzo. It is a remarkable work, undoubtedly one of the finest symphonies since Beethoven. It breathes a romantic warmth of sentiment peculiar to Schubert; it is like a long and varied song or serenade; nor is it devoid, especially in the development section and the coda, of the nobility and seriousness suitable to symphonic style.

The first theme begins with a melody of somber expression, for the low basses, without harmony, which contains in its two characteristic motives the germs of the important developments to come. (Motive *a*, as we may call it, measures 1 to 3. Motive *b*, measures 3 to 5.) For the moment this subject is stated and dismissed, and the music goes on with a curious undulating figure in the violins over a bass in persistent rhythm, against which presently silhouettes itself, so to speak, a

graceful Schubertian melody in clarinet and oboe. The scheme of color here is charming, each of the three well-contrasted elements—sustained tune of the wind instruments, undulation of violins and interant figure of basses—contributing its quota to an unforgettable ensemble. There is a slight climax and a long, curiosity-piqueing hold on D (measures 38, 39, 40). What is going to happen? What happens is that the two horns and two bassoons which attacked this D as the third step in the scale of B minor, diverge from it as the dominant of the key of G, with an effect the charm of which is indescribable. It is one of the composer's most felicitous intuitions of color. The well-known 'cello melody which constitutes the second theme follows, first in the 'cellos (measures 44-52), and later in the violins (53-61). This time the expected cadence is dramatically interrupted by a full-measure pause and an onslaught of turbulent chords. This in turn gives place to attractive "imitations" of a figure from the second theme (measure 50) in measures 73 to 84, and to still more delightful imitations of the opening phrase of the theme in measures 94 to 103.

The development begins with a reiteration of the main theme, now in the subdominant key of E minor (measures 115-122). Then, taking the first motive of this, Schubert subjects it to a varied and interesting treatment. First he "imitates" it from one instrument to another. Then he inverts it, so that it moves downward instead of upward (measures 136 *et seq.*), the rapidity of the movement meanwhile increasing and leading to interesting displacements of accent. The outcome of all this agitation is an impressively massive restatement of the theme, measures 171-176. Motive *a* recommences in the bass in the two following measures, with a new whirling figure in the violins, strangely exciting, as a foil. With measure 185 comes another phase, motive *b* imitated from bass (185-187) to treble (187-189) against a "dotted" rhythm (dotted eighths and sixteenths) that still further fans the excitement. A final crisis ends in subsidence, and with measure 219 begins the reexposition of the themes. It will be noted that the development thus hastily examined is not only remarkably skilful technically for a composer of twenty-five, but is emotionally fresh in a way that no "made-to-order" development can ever be. The themes really

act, they are not merely badgered and worried. Hence the fine effect of the section as a whole.

Not so much can be said for the recapitulation of themes. It is the weakest point in the movement. The clarinet and oboe solo above undulating violins is particularly drawn out—wearisomely so. It seems almost as if Schubert did not know how to reach the A which is to usher in his second theme. At least, he goes for it by a roundabout route—and that at the very moment where a short cut is most desirable, and would certainly have been taken by Beethoven. The second theme, too, for all its beauty, seems a bit diffuse the second time, almost literally repeated, note for note, even to the measure of silence. A short but impressive coda brings to an end what must be considered, despite all qualifications, one of the finest example of symphonic music that we owe to the romantic composers.

SUGGESTIONS FOR COLLATERAL READING.

Life of Schubert, by Kreissle von Helborn, translated into English by A. D. Coleridge. Sir George Grove: article, "Schubert," in Grove's Dictionary of Music. Daniel Gregory Mason: "The Romantic Composers."

Jean Sibelius

BY OLIN DOWNES

PART III



OF THE violin concerto it may be said that, writing in nearly strict form throughout, Sibelius, himself intimately acquainted with the capacities of the solo instrument, has evolved almost a new manner for it. He has certainly scored with exceptional strength and yet with the most careful consideration for the requirements of the soloist. The violin has become, for the moment, the ancient kantele of legend, the kantele that was not, says a Finnish poet, made from the jawbone of a fish, but the kantele, "formed of saddening sorrows only," an instrument which in the hands of this composer becomes a host in itself, and the voice of a people. Writing in strict form, Sibelius is nevertheless rhapsodic like a bard of old. He has dispensed with conventional elements to the extent, at least, of doing away with the clap-trap tuttis of the old-fashioned concerto, and in making solo instrument and orchestra equally responsible for the development of his ideas. In the concerto, also, the

beauty and the length of the themes is noticeable. So is the conciseness of the composition. With no preluding at all, save the vibration of the tonic and the fifth of D minor by the orchestra, the violin states the first theme, as freely and as poetically as though it were merely the occasion of an improvisation. The slow movement is in the regular song form, and it is one of the simplest and noblest passages that Sibelius ever penned. The finale is conspicuous for its strange dance rhythms and its picturesque conclusion. There is a sudden return from tonic minor to tonic major, and exultant calls of the brass give a suggestion of wild triumph, as the violin rushes up and down chromatic scale passages, like a banshee. This work has yet to meet with general appreciation. It was made known to the American public by that admirable violinist, Maud Powell, who with a daring and enterprise not common among her colleagues had the courage of her convictions to master an exceedingly difficult task, and play it in many cities, in the teeth of considerable critical opposition. A shorter, but not less beautiful, work of Sibelius is the "Varsang" ("song of spring") for orchestra. It consists in the increasingly emotional development of a sad, yearning melody to a passionate climax, when the ringing of bells is heard. As Mrs. Newmarch observes, the piece seems to have its origin in some deeply subjective experience of which the composer has not vouchsafed an explanation. Nor would explanation be a happy plan with this beautiful and emotional music. One cannot explain the tolling of those bells, but, like anything else concerned with good art, the effect, while surprising, seems entirely logical. The effect belongs exactly where it is.

Sibelius has written a "Pelleas et Melisande" suite. The music, as it appears in an arrangement for piano four hands, seems to be singularly unsuited to the thought of Maeterlinck. It is too heavy, gross in its substance. Nor does it especially impress one as having proceeded from a very great or intimate sympathy with the thought of Maeterlinck. For such a composer it is hard to think of a more disadvantageous departure.

A piece which has thus far been heard but once in the United States, and then under the composer's direction at Norfolk, is the fantasy for orchestra, "Pohjola's Daughter." She was the same maiden who worked such woe to

Lemminkainen. Wainamoinen had lost forever the cherished Aino, whom he had sought for a bride, and he had determined to woo the daughter of Pohja. On his way southward, on his sledge, he discovered her, high above his head, sitting weaving on a rainbow. She temporized with him, and proposed several tests of his strength and wisdom. Some of these Wainamoinen met successfully, only to come to grief finally and drive the blade of his axe deep into his foot. He was healed by an old man who recited over the foot the origin and the nature of iron. Sibelius is farthest from a writer of programme music in the generally accepted sense of that word. He is no admirer of those realists who think to make music by forcing the art to a slavish union with thought that is inherently unmusical; but it is impossible for any artist of imagination to resist poetic suggestion. And so this tone-poem may be taken as the hearer himself desires. He may fancy that he is setting out with Wainamoinen, thundering on his journey. He may imagine the encounter with the lady of the rainbow, and the conversation with her, the repulse and the chagrin of Wainamoinen, and the resumption of the ride. Or he may see in the music simply an impressionistic picture of northern nature. At any rate, Sibelius has produced little that is more fascinating in its freshness and poetry, and its nature mood. A fundamental theme, repeated, always with fresh counter devices and with increasingly rhythmical impulse, suggests the ride. The theme is naïve and archaic, and in its treatment there is the suggestion of the sing-song of a folk ballad. The orchestration is light and piquant in its character, as might be supposed, with the thought of the maiden weaving on the rainbow. One might even fancy, if one chose, the conversation of the magician and the daughter of Pohjola, in the capricious cadenza of a clarinet or a rather surly phrase heard now and again in the basses and bassoons. Following this episode, and after some gorgeous flashes of harmonic color, there is a sudden ejaculation of the orchestra, a pause, and the ride is resumed. The moment of climax is provided by a call, built upon the intervals of the B-flat major triad, and given to the brass. The effect is wild and immense, like a challenge flung out to the northern nature world. Nothing could be more effective, after the persistent minor tonality, and har-

monies which are often shrill, and tone-tints unfamiliar to the western ear, that this simplest of all chords. After the final climax, built up from this motive, the instruments are gradually withdrawn. Wainamoinen has vanished into a distance like unto that from which he came. And this is undoubtedly one of Sibelius's finest compositions for orchestra in a smaller form. There is no more indisputable testimony to his constant artistic development than the very evident gain in refinement and distinction of style noticeable in this late work, as compared with earlier compositions.

Another short piece of much value is the "Aalottaren," the ocean piece composed for the Norfolk Festival. It is a purely impressionistic picture of the deep. Sibelius is no longer a musical builder, in the linear sense. He has become for the time an arch-impressionist, dealing with harmonies and sonorities, vibrations of tone, rather than any more concrete musical forms. The piece, which cannot be more than ten or twelve minutes in performance, consists in the long building up of a climax of overwhelming power—the crash of the wave. He has caught remarkably the murmurings of wind and the steady hum of the under current. Strange to say, he is nearer to Debussy, in manner though not in spirit, than to any other composer in his conception of the sea. As for the two last symphonies, the third and the fourth, the former is not known to me through performance, and I do not take it upon myself to deliver an estimate of a score run through at the piano or by the fireside. But this much is certain, that the third symphony is no more indicative of the fourth than was the earlier second symphony. Whether the third is as weak as reported, at the first performance in New York and also after first performances in Europe, is a matter best left to the future, but it is certainly no more advanced in its style than earlier works of Sibelius. Nor in the remarkable symphonic poem, "Night-ride and Sunrise," impressionistic as it is, and in some places evidently very atmospheric in its effects—and equally risky to describe until after hearing an actual performance—is there more than a hint of the latest symphony. This symphony appears to stand by itself, and from any point of view, whether one personally likes it or not, it is the most significant production of Sibelius's later period. It is unprecedented in many re-

spects, especially as regards harmony and the fresh treatment of certain formal principles. Its themes differ, and in one respect alarmingly, from the themes of earlier works by Sibelius, for they are short and episodic. The composer, either deliberately or inevitably, has used short motives for his mosaic, rather than those great long breathed melodies which made such impressive beams and arches for other structures. And the manner of this symphony is very grim and forbidding. Sibelius was never too polite. And here, solitary in a black mood, he talks aloud for his own benefit, the public being consigned, for the time being, to those select regions where it is always summertime.

A very modern and prophetic trait of this work is the treatment, not merely of chord progressions, but of tonality.

Take the introduction of the first movement. In what key could it be said to be? A pedal movement on the notes F-sharp and E underlies the entire fabric of this introduction. Over it an important melody is given the solo 'cello. The symphony is mentioned on the cover of the score as being in A minor. The introduction hovers about the keys of A and E minor. It is really a free, original and inexorable preparation of the key of F-sharp major, which is the key of the main part of the movement. Gradually the F swings down—F-sharp, E—F-sharp, D natural—F-sharp and C-sharp. The pedal movement continues for a few measures on these last two tones, tonic and dominant, while harsh, lowering progressions for the brass lead to the motive, based on the theme of the introduction, which takes the place of a second theme. The savage upward sequences of the brass and the gentle, pastorale motive for the strings, with a harsh episode between, make the material of the exposition. The free fantasia is another astonishing feat of the imagination. I have spoken of the relation of the second theme to a phrase played by a 'cello in the introduction. This phrase now leads to, and is lost in, a passage of purely impressionistic character. The strings, tremolo, vibrate various changing harmonies, more or less distantly related to the key of A minor. There is an occasional roll of the drums, and curious calls, back and forth, from different wood-wind instruments. This is, with a vengeance, a "free fantasia." By comparison with it the manner of earlier sym-

phonies of Sibelius, or even of classic masterpieces, seems much more like a game of which the final outcome was known in advance, a sort of scientific battledoring and shuttlecocking of motives, than any really imaginative flight worthy to be called by that name. But as fantastical as he is, the composer's feet are on the ground. The "free fantasia" develops to a climax—the entire passage has suggested nothing so much as the sighing of wind, and other natural sounds—and from this place we are landed back, not in F-sharp, but in the key of A major, and a recapitulation, in the regular manner, brings the movement to an end in the same tonality. The movement is very new in three respects: in the matter of tonality; in the presence of a theme heard in the introduction which reappears in the main movement, assumes a slightly different form and becomes a contrasting phrase to a first subject and then forms the bridge by which the composer crosses into the unknown country where his free fantasia carries him; and, finally, the free fantasia itself, one of the freest and most original fantasias in existence.

I have mentioned the impression of silence given by the opening of the second symphony, but that impression is as nothing compared to the desolation, the absolute solitude and loneliness of soul felt in the slow movement of the fourth symphony. There the composer, like the demon of Poe, could well curse with the curse of silence. The progress of this movement is exceedingly dramatic. Its principal theme, a broad, Bruckner-like melody, does not appear for some time. There is melancholy dialogue of various wind instruments. The horns, stopped, hint at the theme. Later the 'cello plays a phrase of it. Gradually, and as though against obstacles, this theme appears, extends itself like a telescope, and each reappearance is more extended and more powerful. At last it rises to a nobly defiant climax, and for the moment sustains itself at that height. Then it subsides for the last time, utterly vanquished, and various instruments murmur despondently among themselves, while a C-sharp is sustained by horns and violins. It is profoundly affecting music, very dramatic, and this by purely musical means—that of a theme battling against other themes. The form of the scherzo is uncommon in this, that there is no third part. The first part and the contrasting section, of extended development are duly marked, but there

is no "da capo." The formal irregularity, however, sinks into insignificance by the side of the strangeness of the music. There are curious juxtapositions of chords and timbres of which few but the composer could have readily guessed the effect in advance of performance;—which is even more true of the final movement. The scherzo, a form which Sibelius has here made as much a personal expression with himself as did Beethoven a century previous, comes to an abrupt and unforeseen conclusion. A sudden modulation back to the key of F major, which is the key of the movement, three pizzicato quarter-notes—it is as if the composer had suddenly tired of his task, and had no more patience for it.

The final movement is the most fantastical and bizarre of the four. It is in the rondo manner, with fairly literal repetitions of episodes and sections of the theme and also considerable free development. The glockenspiel is added in this movement, and plays an important part. The composer has outdone himself in experimenting with harmonies and tonalities. In certain places the strings play in one key, and, ostensibly, the wood wind instruments in another. There are harmonies to set your teeth on edge—until they resolve, which they do, and in many surprising directions. For the great climax of the work, a climax of grim rage and despair, there is some counterpoint which might well, on account of strength and the independence of the voices, give pleasure to Mr. Arnold Schoenberg, whom Sibelius is said to admire. After this final frantic outburst the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords from the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over.

This symphony is for one thing an extreme of northern impressionism, but the impressionism is supported by a solid framework. It is also the most introspective music that the composer had yet given us, and it shows an increasing and very important tendency, on his part, to look within, rather than without, and listen more carefully than ever to inner promptings. This is important for the future. Whether an artist is justified, however sincere he may be, in appearing so misanthropic, so bitter and so despondent as Sibelius

shows himself in this work, is a question, which I cheerfully leave to others to settle. But whatever the rights or wrongs of this aspect of the problem, we can well afford to consider it from the broadest artistic standpoint. Other symphonies may appear that will considerably eclipse the present work, but we can afford to rejoice that the depth and intensity of his emotions have been such in this instance as to project him far upon an unbeaten path. In the fourth symphony he is seen, not merely as a great patriot, or a singer of national songs, but as an artist looking far ahead of himself and his time, as a man who is likely to place humanity under a heavier debt in the future than he has in the past. May he continue, without fear or faltering, and if this article shall lead any one to study his music for themselves, its purpose, imperfectly executed, will have been achieved.

The First Symphony

BY MOLLIE R. GREGORY

Vast, boundless space—indefinite extent—
Without beginning and without an end—
Darkness impenetrable—shadows deep—
And deeper silence, brooding over all.

Then, from beyond the veil of darkness spoke
A Voice from far away—"Let there be light!"
And slowly, stretching through the sombre gloom,
The slender, rosy finger of a dawn
Crept on the scene, and, growing bolder, cast
A radiance o'er creation; and the light
Fell on a mighty, slowly rolling ball
That on the orbit of its heavenly way
Revolved throughout the endless realms of space.
Upon this massive sphere, the first great dawn
Came with its mystery of wondrous light;
And, with the light, there came unto the world
Rich, glorious color—green, that touched the hills
And rolling plains—the deep blue of the sea—
The brown and yellow of a field of grain—
The purple of the iris, and the red
That glows like fire within the rose's heart—
The rainbow tints within a drop of dew—
And, in the distance, blue—the heaven's own blue,
That far extended where the night had been.

Yet, something still was lacking to complete
The grandeur of a world more beauteous
Than any Heart but One had ever dreamed—
Than any Mind but One had ever planned—
Than any Hand but One could ever form—
For, o'er this great work of a Master Hand,
Unbroken silence lay. Then, once again,
The great, far-seeing Mind the need repaired,
And issued the command, "Let there be sound!"
Then, at the word, this soundless world's extent
Was filled with sudden music. The great Mind

Was satisfied. The handiwork so vast
Had now attained perfection. From the trees,
A chorus rose, that reached to heights sublime—
The birds, the first musicians were—alone.
With them remains the secret of their song,
Throughout the cycle of the centuries.
Then, from the brooks and rivulets, there came
A lilting melody, with cadences
And swift arpeggios that rose and fell
And fell and rose in variations, each
Of which was sweeter than the one before.
The ocean, which before had sent its waves
In silence deep to kiss the gleaming strand,
Now added to the music of the sphere
With harmonies of deepest, richest tone—
The varied scale began with deep-voiced notes
That from the massive billows had their rise—
Then, lesser waves of higher tone—and yet
Still higher pitch from little waves that curl
And send exploring curves far up the beach,
With liquid, lulling melody of sound.
Like skillful fingers, running o'er a harp
In soft accompaniment, a western breeze
Played o'er the rustling, restless forest leaves,
In minor notes with accents soft and sweet.
Then, shifting to the North, the wind became
Impetuous, pronounced, with crashing blasts
Of sudden chords that formed a contrast strong
To higher notes of bird and brook and wave.
A massive background of voluminous tone
Came from a mighty storm that smote the hills
And valleys. First, the swaying, rhythmic beat
Of raindrops came, with even cadences;
Then thicker, faster, hurrying notes that fell
In wild abandon as the storm increased,
And spent itself in fury. Thunderous peals
Came from the hills, and massive, heavy chords
In quick succession made a wild duet
Of wind and storm—a climax bold which shook
The lowest depths and echoed from the heights.
Then, the abatement came—with lessened force,
And lessened volume, died the heavy notes—
Fainter and fainter grew the rolling peals—
Slower and slower grew the mighty chords—
Caressing grew the fingers of the wind
That swept the harp of forest leaves, until
The high, melodious tones of birds were heard,
Mingled with rippling murmurs of the brook.
Thus, was the first great symphony composed,—
The Great Musician, with His knowledge vast
Of ev'ry power of ev'ry instrument,
Knew each device of changing light and shade—
Knew each effect of blending motives, which,
With variations endless, ne'er outgrow
Our interest, our sympathy, our love.
And poets, till the end of time shall come,
Will pen melodious verses, that will tell
In varied rhyme and rhythm how the earth
Is linked to heaven forevermore by great
Symphonic music which all nature plays,
And which has taught man how to fashion his,
Since long ago, from far away, there came
That wondrous Voice that said, "Let there be
sound!"

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, MUS. DOC.

THE Rev. S. Baring-Gould has written a leading article in the *London Guardian* deploring the bad effect of the Cathedral service upon congregational singing, and advocating a return to the old faux-bourdon system. He says:

"A feeling is growing and spreading that some reform is needed in our church music—a reform in this direction, that the congregation should be afforded a larger share in the singing of the liturgy and offices than has been allowed them hitherto, except in the hymns. The Cathedral service has for too long been accepted as the norm for divine worship in parish churches, and it is one in which the part of the congregation is ignored. Indeed, we have known cases in which laymen sitting in the stalls behind the surpliced choir have been frowned down or politely requested to remain silent whilst the choir performed the psalms."

We suppose one of the "cases" referred to is Magdalen College Chapel, Oxford. At one time the singing of the congregation (or rather the "singing" of certain individuals in the congregation) got to be quite a serious nuisance. Inconsiderate strangers visiting a chapel like that at Magdalen College, where there is a highly trained choir, and where the people are not separated from the singers by any space—being, in fact, close to them—can easily annoy both choir and congregation by joining in the unaccompanied portions of the service.

At Magdalen College a notice was once printed on cards and placed in the stalls requesting silence. Whether it is still "in effect" or not we do not know. There is, however, a difference between choral conditions in parish churches and certain collegiate chapels. We think in the particular case we have cited the use of such a notice was justifiable.

The *Guardian* contributor believes that a return to the ancient faux-bourbons would solve the question of congregational singing. He says that in France a plan that works very well consists in having a choir of girls to lead

the people in singing the melody, while the vocal harmonies are sung by the choir proper. In psalms and canticles the girls sing the first, third, fifth verses, and so on, accompanied on a small organ. Alternately the large organ rolls in with the male choir in the second, fourth, sixth verses, and so on, in faux-bourdon. The girls and the people in the congregation sing the simple tone.

We read:

"The effect is surpassingly beautiful—electrifying when well done. Unhappily, in France, the male choir is deficient in powerful boys' voices, so that the full effect is not attained. Here, then, we have the trained choir performing its part and the people taking their part—their legitimate share—and enjoying so doing, although employing a strange tongue, the Latin. What would be the effect—truly magnificent—were we to sing psalms and canticles in like manner in our English churches and in our own tongue! I verily believe that it would drive the wooden Anglican out of favor. And let it be observed that a recurrence to faux-bourdon is a recurrence to Anglican tradition. Psalms and canticles were thus sung in England till the Rebellion; and we still have in our Cathedral libraries collections of them by the great music-masters from Elizabeth to Charles I. Recently Messrs. Novello have published eight settings in faux-bourdon to "Magnificat" and "Nunc Dimittis," by Orlando Gibbons (1583-1625), Thomas Tomkins (early seventeenth century), Thomas Tallis (1510-1585), John Holmes (*circa* 1600), Thomas Morley (1557-1604), William Byrd (1540-1623), William Whitbroke (*c.* 1560), and Knight (*c.* 1560), Thomas Causton (*d.* 1569), and others. Consequently, if we adopted the long-neglected faux-bourbons, we should be returning to a genuine English tradition."

It would seem to the average rector, and choir-master also, that this might do very well in theory, but not in practice, owing to the difficulty in getting people to rehearse regularly. But the *Guardian* writer claims that in his small parish of a little over two hundred people he has used this faux-bourdon system with great success for a *quarter of a century*! If the plan works so well in a small country parish, it would certainly indicate a practicality that cannot be questioned.

This term faux-bourdon is but little used in

this country. Helmore defines it as follows:

"Faux bourdon, or falsobordone, is a simple kind of counterpoint to the church plainsong; in other words, a harmony to the ancient chant."

He also says:

"The English term fa-burden is evidently a corruption from the French and Italian. Burden, or burthen, is used both for the refrain of a part song or chorus, and for a vocal accompaniment to dancing.

"Foot it neatly here and there,
And let the rest the burden bear."

"The word bordone (or bourdon), in its primary sense, is (in both languages) a pilgrim's staff: hence, from similarity in form, the bass-pipe or drone of the bagpipe: and thence again simply a deep bass note. As the earliest falsi-bordoni of which we have specimens are principally formed, except at their cadences, by successions of fourths and fifths below the plainsong melody, such an accompanying bass, to those who had hitherto been accustomed to use the low octaves of the organum, and to consider thirds and sixths inadmissible in the harmonized accompaniment of the Gregorian chant, would sound *false*. This application of the meaning of the *falso* and *faux* seems a more rational derivation than that sometimes given from falsetto and falsette, as implying the combination of the high voices with the low in falso-bordone harmony."

The neglect of this old method of bringing out the *melody* and ornamenting it, so to speak, by vocal harmonies above and below the "tenor" (cantus firmus) is nowhere more noticeable than in the Tallis festal responses. These portions of the choral service are sung the wrong way in 99 per cent. of Episcopal churches in the United States, and in a vast majority of churches in England. Nothing is more grotesque than the congregational singing of the treble part of the festal responses, especially when the priests' part of the choral service is pitched high, as is very often the case in unaccompanied services when the pitch is left to the judgment of the cantor.

We have more than once recommended the temporary abolishment of the festal use, in order to familiarize congregations with the "people's part." The habit of singing the

"air" of the Tallis responses has become so firmly fixed that nothing short of the plan we advocate (explained and put into practice through congregational rehearsals) can eradicate it.



WE HAVE received the following communication from Mr. Roy R. Shrewsbury, organist and choir-master of Trinity Church, Redlands, California:

"The various arguments over the merits and demerits of a boy choir have been discussed until the mention of the subject causes a smile to creep over one's face, yet I cannot resist the temptation to reply to the letter in a recent issue of the REVIEW which is so aptly headed 'An Old Controversy.'

"The gentleman talks about lack of feeling because of lack of full understanding on the part of the boys. I feel sure that the gentleman has never studied psychology, or he would know that the child-mind is the most imaginative of any. If he desires 'effect' to be operative, then the boy choir is a flat failure, but for churchly music it reigns supreme. I fear that your correspondent is like so many who spell choir 'c-a-b-a-r-e-t.'

"His argument regarding the woes of great composers who suddenly find their works sung by boys counts for naught. His history is sadly awry—or neglected. Permit me to quote a very few famous men who wrote almost entirely for boys' voices: Stainer, Martin, Barnby, Dykes, Costa, Handel (after reaching England), and dozens of others.

"Disregarding the main issue, as to whether boy choirs are the thing or no, I will say that the gentleman, who has the nerve to say, or at least infer, that the master minds of the English church are all wrong, and who shows such a gross lack of learning as regards the psychology of either music or the child-mind, and whose history is farther wrong than his logic—I question that man's right to sign himself 'A Musician'—and, furthermore, such gross disregard of the masters places his whole argument on the scrap-heap.

"I have directed both boy and mixed choirs, and feel entitled to an opinion. Many men, for personal reasons, do not like a boy choir, and I respect their opinions, but I cannot respect the opinion of a man who, because of his own dislikes, attempts to bias the

casual reader by statements that are not in accord with the facts under discussion."

There are many reasons for occasional outbursts against "boy choirs." The chief trouble is not with the *child*-mind, but with the *adult*-mind. We have repeatedly called attention in these columns to the lack of facilities afforded choirmasters by rectors, music committees and vestries. Given adult stupidity for the divisor and the much-berated boy choir for the dividend, the quotient must needs be small enough to make the whole subject appear contemptible to the trained musician. What is needed is not persistent reference to the "non-musical" make-up of boys (which is all nonsense), but intelligent criticism of the crude musical methods which prevail in the vast majority of parishes.

When we take into consideration the lack of choir schools (even in parishes of wealth), the inadequate financial appropriations for salaries, and the want of the most ordinary facilities—such as private choir-rooms for rehearsal purposes, well-stocked musical libraries, and the like—there is small excuse for harping upon what actually does not exist—the want of musical talent in children.

If there is anything on earth that has won its way in the face of hopeless difficulties, it is the "boy choir."

A phase of this question that is seldom, if ever, discussed by opponents of the traditional form of choir is the character of the choral service as compared with secular music. The operatic masterpieces deal with erotic situations that are intentionally and inevitably mixed up with murder, vengeance and love-sickness. When it is asserted that choir boys cannot understand music calling for dramatic display and intense emotionalism, the assertion is correct only so far as it involves experiences and consequent emotions belonging to adults. If a company of boys were to present "Carmen" or "Pagliacci," they would render themselves liable to just criticism. But does Christian worship ever carry a chorister beyond his depth? The truth of the matter is that choir boys very often know more about what they sing than the people in the pews know.

It is absurd to teach children the catechism, the Bible, the Book of Common Prayer, and the relation all these bear to religion, and deny their ability to sing with un-

derstanding the versicles, responses, psalms, communion service and anthems.

The week-day Cathedral service, for instance, contains nothing that an intelligent choir boy cannot grasp. The anthem (which may be considered in a certain sense as outside the service proper) deals with nothing incomprehensible.

There is even a large and growing party in the Anglican Church (and the Episcopal Church also) contending that choirs should simplify their music *for the sake of the congregations*, in order to bring what is sung within the musical comprehension of *the people!* This would not indicate that choir boys are in need of sympathy for their lack of musical knowledge and want of musical instinct.



A COLLEAGUE of the American Guild of Organists, who has only recently accepted a position in an Episcopal Church, asks for information regarding the points mentioned in the following communication:

"I am a reader of the REVIEW, and would like a few suggestions concerning the marching in the processional and recessional hymns, and concerning the chanting, and other matters. How many steps should the choir take between the stanzas of the hymns? Should not each stanza commence with the left foot? Should not the choir commence in perfect march-time when they turn to leave the choir stalls? Should they find any difficulty in keeping step in marching over the chancel steps? Our pastor often selects his hymns with regard to words only, and, therefore, we are often asked to march to triple time, with the result that one step to the measure is too slow a march and the singing too fast. Should we ever attempt to do this?

"In the November, 1913, REVIEW mention is made of the American habit of 'jumping the fence' in chanting. I presume that that is what my choir may be said to do in the Venite on the words 'show ourselves.' They hold the word 'show' so long that it is impossible to crowd the word ourselves into the rest of the measure. It seems natural to me to sing the words 'show' and 'selves' on the first and second beats of the measure, thus doing away with the hold entirely. How much variation in tempo in the same canticle is it wise to make to bring out the varying sentiment of the

words? Is it not poor taste for the organ to give the chords just ahead of the voices? Should we not be together the same as in other choir work?

"Can you tell me the correct phrasing of the sentence, 'Holy, Holy; Holy Lord God of Sabaoth'? Should the phrase break after the third word, 'Holy,' or after 'Lord' or 'God'? Two settings of the 'Te Deum' we use seem to indicate that the third 'Holy' should join the word 'Lord,' while many settings seem to demand a breath after the third word, 'Holy.' In the last line of the 'Te Deum,' is it better to take breath before or after the word 'be'?

"I beg pardon for asking questions on so small details, but I have heard so many conflicting opinions on all these points that I would be much gratified to know what is authoritatively correct."

WE SHALL offer briefly a few remarks on the questions raised by our correspondent. The custom of "marching" to processional hymns, after the fashion of soldiers in a parade, keeping time with the feet, is absurd and out of place in church. A hymn tune is not a march. It is a musical setting to sacred words, which have nothing whatever to do with marching. We think the custom is peculiar to the Episcopal Church, that it originated in the early days of American boy choirs, and that it was probably based upon a foolish supposition that choristers could not get into the chancel decently and in order unless they "kept step."

We advise our correspondent to discontinue it, and end the various complications that belong to it. In some churches the choir boys are even taught to "oscillate," as it were, bending their bodies to the right and left "in time" with the music! The effect is inartistic and unchurchly in the highest degree.

There are two or three hymns in which the words "march" and "marching" occur; for example, 514 and 516. But the term "processional" refers to a hymn sung "in procession," and not in *marching*, in the military sense.

Choristers should be taught to keep time with their brains, and not with their feet. They should enter and leave the chancel just as clergymen and acolytes do—without any unnecessary fuss.

"Jumping the fence" is an expression some-

times used to indicate the "halt" and "bound" indulged in by poorly trained choirs, at the end of each recitation in a psalm verse and at the approach to the cadence. The Anglican chant, being inelastic, is difficult to render smoothly.

The words "show ourselves" in the Venite should occupy the time of one measure of the chant, the first word not being unduly prolonged. We have no space for a lengthy explanation of this point, and must refer our correspondent to the standard rules for chanting printed in all editions of American service books. These rules, by the way, are borrowed from the Cathedral Psalter (Novello & Co.).

Whatever "variation in tempo" (to quote our correspondent) is allowed in psalm chanting is indicated by the general character of the words. In the canticles there is little, if any, change in tempo. In certain psalms (for instance, XXXIX and XC) a comparatively slow tempo is adopted. All extremes, however, should be avoided.

The only excuse for using "advance chords" is the prevention of dragging by congregations in large and resonant churches and cathedrals. The accompanist is the best judge of what we may call, for lack of a better term, "emergency playing."

The prayer-book phrasing should be followed unless the particular setting of the "Te Deum" calls for special treatment. And the same applies to the last sentence. In certain settings, for instance "Sullivan in D," the last five words are sung unaccompanied and in very slow time. The average boy choir would not end with a single phrase for lack of breath. In this particular instance the breath might be taken after "never" or "be"—it is a choice of evils. A highly trained chorus would not break the phrase.

Different settings demand different treatment.

THE ORATORIO SOCIETY OF NEW YORK

The programme for the Forty-second Season of the Oratorio Society of New York, L. Koemmenich, conductor, includes: December 5, "Dream of Gerontius," Elgar. December 29-30, "Messiah," by Handel and March 24, 1915, "Joan of Arc," by Bossi.

The soloists for the "Dream of Gerontius" will be Mr. Gervase Elwes, Miss Mildred Potter, and Frank Croxton. For the "Messiah"—Miss Florence Hinkle, Miss M. S. Langston, Mr. Reed Miller and Mr. Frederick Martin. The soloists for the third concert will be announced later.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR SAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1898

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

The new Year Book now in course of preparation is rapidly nearing completion and all Guild members are requested to send new addresses or corrected names and addresses to the General Secretary, Harold V. Milligan, 90 Trinity Place, immediately. The Guild is not responsible for the non-delivery of the "New Music Review" and other notices of importance when an incorrect address is given in the Year Book.

(HEADQUARTERS)

A meeting of the council was held on Monday, July 27, 2:30 P.M., at 90 Trinity Place, the following members being present: Messrs. J. Warren Andrews, Milligan, Buhrman, Demarest, Hedden, James and Wright.

Mr. Hedden of the Examination Committee reported that 38 candidates of the 66 examined passed in the recent examinations. The following, who withstood the test, were elected in their proper classes:

FELLOWS

Frank J. Daniel.....Scranton, Pa.
Charles Henry Doersam.....Scranton, Pa.
J. Norris Hering.....Baltimore, Md.
Jessie Louise Havill.....Lorain, Ohio.
Harold Jackson Bartz.....Fremont, Ohio.

ASSOCIATES

Frank Kasschau.....Ridgewood, N. J.
Pauline Voorbees.....New Haven, Conn.
Ralph A. Peters.....East Orange, N. J.
William Christopher O'Hare.....New York City.
Edward Louis Lake.....Brooklyn, N. Y.
Helen Elizabeth Chovey.....Maplewood, N. J.
Eva Estella Frisbie.....New York City.
Edwin Stanley Seder.....Albuquerque, N. Mex.
Elmer Arthur Tidmarsh.....Hudson Falls, N. Y.
George Arthur Wilson.....Brooklyn, N. Y.
Herbert Leon Murr.....Millersville, Pa.
William Richard Wagorne.....Flint, Mich.
Raymond Clark Robinson.....Boston, Mass.
Benjamin Burton Gillette.....Boston, Mass.
Paul Snider Chance, D.O.....London, Ohio.
Eleanor Hill.....Berlin Heights, Ohio.
Isabel E. Denison.....Arcade, N. Y.
Christine Isabel Bigelow.....Rutland, Vt.
Homer Pasco Whitford.....Hollister, Mo.
Emery Simpson Sherwood.....Oberlin, Ohio.
Conrad Emanuel Forsberg.....Eric, Pa.
Emil Larson.....Chicago, Ill.
Sheldon B. Foote.....Aberdeen, So. Dak.
Bessie H. Beatty.....Oakland, Cal.
Alfred J. Chaplin-Bayley.....Oakland, Cal.
Mrs. Estelle Drummond Swift.....Berkeley, Cal.
Harvey Loy.....Berkeley, Cal.
W. W. Carruth.....Oakland, Cal.
Ruby Sarah Jane Nicholls, Mus. Bac.....
Roy R. Shrewsbury.....Uxbridge, Ontario, Can.
Mrs. Carroll B. Smith.....Redlands, Cal.

The following, who also passed in the examination, were elected at the previous meeting of the council on June 29:

Miss Patty Stair.....Cleveland, Ohio.
as a Fellow, and
Mrs. Lillian Craig Coffmann,
Mus. Bac.....St. Louis, Mo.
as an Associate.

Upon motion of the Examination Committee, it was seconded and carried that, in order to pass the

examinations for either certificate, candidates must obtain at least 50 per cent. of the marks for each answer which shall be specified by the Examination Committee.

Upon recommendation of the Examination Committee, the test pieces for the examinations in 1915 were chosen; the names of which and all other information in re the examinations may be obtained from the Examination Committee, American Guild of Organists, 90 Trinity Place.

The election of the following officers of the Eastern Tennessee Chapter was ratified by the council:

Dean.....Frederick Arthur Henkel
Sub-Dean.....Mrs. W. D. Haggard
Secretary.....Miss Katherine Morris
Treasurer.....William S. Haury
Registrar.....Miss Hattie Paschal
Auditors.....Mrs. Clarence Sutherland
Paul Luther McFerrin

EXECUTIVE COMMITTEE

Miss Bessie Bennie
Miss Frances Handley
Miss Frank Hollowell
Miss Daisy Sartain
Mrs. W. W. Lawrence

The following were elected colleagues:

Reginald Barrett.....New York City.
Mrs. Pratt Bacon.....Texarkana, Ark.
Miss Margaret Vance.....Nashville, Tenn.
Miss Lillie Frankland.....Nashville, Tenn.
Miss Alice May Grass.....Nashville, Tenn.
Mrs. Clarence Sutherland.....Nashville, Tenn.
Paul Luther McFerrin.....Nashville, Tenn.

The Membership Committee is hard at work in its campaign to increase the membership of the headquarters division of the guild. The committee, of which T. Scott Buhrman is chairman, consists of the following members:

E. A. Atwood, Norman Landis,
Andrew J. Baird, Bauman Lowe,
Chester H. Beebe, H. P. Noll,
Richard Keys Biggs, Louis Arthur Russell,
John S. Camp, R. M. Treadwell,
Lucien F. Chaffin, Walter N. Waters,
C. B. Ford, William Y. Webb,
W. H. Gage, Mrs. Walter S. Boyle,
J. T. Garmey, Mrs. Kate E. Fox,
A. S. Gibson, Miss Marion Greenfield,
Philip James, Miss Mary A. Liscom,
H. B. Jenson, Miss Fanny M. Spencer,
Joseph H. B. Joiner,

SOUTHERN CALIFORNIA CHAPTER

On July 8 the Chapter held its last regular meeting for the season. A visit to the new organ of the First Church of Christ, Scientist, followed the meeting.

Much interest is being shown by the Chapter members in the \$2,000 prize contest for the best musical setting of the poem "California," by Adele Humphrey, to be paid by the Booster Club of Southern California. The contest will close September 1, 1914, and all manuscripts and communications should be addressed to the Booster Club of Southern California, 609 Herman W. Hellman Building, Los Angeles, Cal.

EXAMINATION FOR ASSOCIATESHIP, 1914

(PAGE 1)

WORK AT THE ORGAN

1. The candidate will play the prepared piece.
2. Play the following at sight on two manuals and pedal.

Allegretto. ♩ = 92.

mf

mf

EAR TESTS WILL APPEAR NEXT MONTH IN CONJUNCTION WITH THE
FELLOWSHIP PAPERS

EXAMINATION FOR ASSOCIATESHIP, 1914]

(PAGE 2)



3. Play the following, with or without pedals.



EXAMINATION FOR ASSOCIATESHIP, 1914

(PAGE 3)

4. Transpose the following, not more than one tone up or down.

Two systems of piano accompaniment in G major. The first system has a tempo marking of quarter note = 60. The second system continues the piece.

5. Harmonize, at sight, the following Melody, in four parts.

A single staff of music in 3/4 time, containing a melody for harmonization.

6. Play the accompaniment, upon the organ, for a vocalist, in the Aria, "O God, have mercy," from Mendelssohn's Oratorio, "St. Paul."

7. Fill up the following Figured Bass (without pedals) at sight.

Two systems of figured bass notation on a single staff. The first system has figures: 6 4 6 4 2 4 6 6 5 6. The second system has figures: 6 6 6 8 7.

8. Tests in Modulation.

A single staff of music in C major, containing a short piece for modulation tests.

- (a) Modulate to the key of B flat by means of not more than two chords in addition to those given.
 (b) To D (natural) by means of two chords.
 (c) To F sharp.
 (d) To A flat.

EXAMINATION FOR ASSOCIATESHIP, 1914

(PAGE 4)

PAPER WORK AWAY FROM THE ORGAN

A. M.

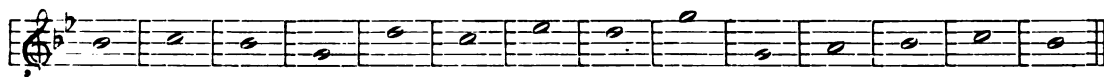
(Three hours and a half allowed for this)

The Candidate will number each example.

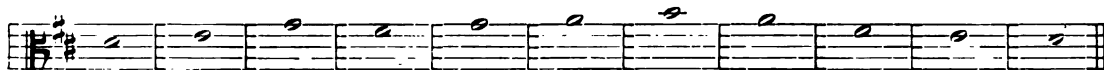
1. Harmonize the following melody in four parts. Write in short score.



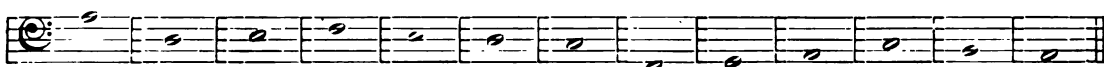
2. (a) To the following Cantus add an Alto part in the second species (two against one). Use the proper C clef.



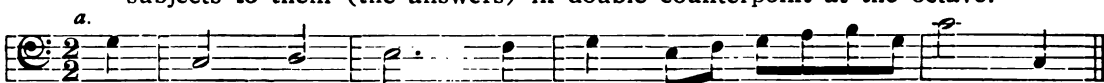
- (b) Write a Soprano part and a Bass part to this Cantus, both in the fifth (florid) species.



- (c) Write Soprano, Alto and Tenor parts to the following Cantus, all in first species (note against note). Use proper C clefs.



3. Give correct answers to any two of these fugue subjects, and invent good counter-subjects to them (the answers) in double counterpoint at the octave.



4. Answer these questions:

- (a) What is Folk Music? What countries are particularly rich in it? What latter day composers have made great use of it?
- (b) Mention one or more remarkable works by the following composers:—Palestrina, J. S. Bach, Handel, Mozart, Haydn, Beethoven, Schumann, Schubert, Berlioz, Liszt, Mendelssohn, Wagner, Brahms, Dvořák, adding a few words of description in every case.
- (c) Trace the evolution of the modern pianoforte scale.

PAPER WORK AWAY FROM THE ORGAN

P. M.

(Three hours and a half allowed for this)

The Candidate will number each example.

5. Ear tests. Examples will be given by the examiners.

6. Transcribe these two fragments of a pianoforte piece by Reger, so that they may be effective for the organ. Use three staves, and indicate registration.

Moderato ($\text{♩} = 72$).

(a)

pp

(b) *L'istesso tempo.*

3

EXAMINATION FOR ASSOCIATESHIP, 1914

(PAGE 6)

7. Fill up the following figured Bass, adding Soprano, Alto and Tenor parts.

Short score. Copy the figures.

8. Harmonize the following unfigured Bass, adding Soprano, Alto and Tenor parts.

Short score.

9. Write a complete sentence, sixteen measures long, starting as follows, and introducing modulations to E minor, B minor, C major, A minor and D major.

Various Notes

Harris S. Shaw gave an Organ Recital at Appleton Chapel, Harvard College, Cambridge, Mass., July 22; "Fantaisie," Seifert; "At Sunset," Diggle; "Adagio," Enesco; "Caprice," in B major, Johnson.

The Kansas City Association of Organists was organized in March of this year, with the aim of furthering the interests of local organists and promoting goodfellowship among them; to stimulate an interest in the best organ music by means of the programmes given at the regular meetings, and by recitals given by visiting concert-organists.

The July meeting closed the first season, four programmes having been given: at the Second Church of Christ, Scientist; the First Church of Christ, Scientist; the Linwood Presbyterian Church, and the Jewish Temple, respectively. The season of 1914-15 will open with a meeting, September 17, at the First Congregational Church.

At the suggestion of the association, the city librarian has had placed upon the shelves of the city library a number of books of organ music, available to all organists, and has promised to add others, as the demand warrants.

The association now has upon its active list the majority of the organists of the city eligible to active membership, besides a promising associate membership, and, best of all, a cordial and enthusiastic spirit among its members, which augurs well for the future.

The officers of the association are: Lawrence W. Robbins, president; Franklin P. Fisk, first vice-president; Miss Harriet E. Barse, second vice-president; Alfred G. Huboch, secretary-treasurer; Miss Edith Chapman, chairman, press committee.

The second concert of the Ligonier Choral Club (a chorus of forty voices) took place on June 18 in the Presbyterian Church, Ligonier, Ind. The following programme was rendered: "Bright and Buxom Lasses," Flotow; "Forsaken," Koschat; "Spring Song," Mendelssohn; "In May," Parker; "Lullaby of Life," Leslie; Orchestra Selection, "Song of the Vikings," "One Fine Day" (Act II, "Madame Butterfly"), Puccini; "The Heavens Are Telling" (from "The Creation"), Haydn. Dr. C. G. Keehn, director. Miss Mabel Knepper, organist. An orchestra of eight pieces assisted.

The Department of Music of the College of the City of New York have published in bound form the programmes with annotations of the organ recitals given during the year on the organ of the College by Professor Samuel A. Baldwin. These recitals were 60 in number. The summary sets forth that the programmes contained 467 numbers and 263 different compositions, 85 of which were given for the first time at these recitals. Of the works of Bach there were 57 performances; of sonatas and suites, 59; of miscellaneous organ compositions, 186, and of transcriptions, 165. Of the transcriptions, 45 performances were from Wagner. Only one composition was repeated as many as five times in the year, the Vorspiel from "Parsifal."

A Choral Festival was presented on May 21st by the combined choirs of St. John's Church, Jersey City, N. J. (Phillip James, choirmaster), and Grace Church, Jersey City, N. J. (H. H. Cooper, choirmaster). The following was the programme: "The Heavens are Telling," Haydn; anthem, "Hail Gladdening Light," Martin; Magnificat and Nunc Dimittis in B flat, Farebrother; "St. Cecilia Dedication" (a capella), James; "Unfold, ye Portals," Gounod; "Hallelujah Chorus," Handel; "Cherubim's Song" (a capella), Tschaiakowsky; "Sevenfold Amen," Stainer; Concert Overture in C Major, Hollins.

ENGLISH FESTIVALS

The following announcements have been made as to programmes of the coming English Festivals, but whether the war will cause the abandonment of any or all of them remains to be seen.

The Sheffield Triennial Festival programmes include: November 11—"Elijah," part one, Mendelssohn; "Romeo and Juliet," Berlioz; "Faust," Liszt; Overture and Act 1, "Rienzi," Wagner. November 12—"Missa Solennis," Beethoven; "Symphony in C minor," Brahms; "Ah Perfido," Beethoven; "O Fire Everlasting," Bach; "Der Freischutz," Weber; "Daphnis and Chloe," Ravel; "The Great God Pan," Bantock. November 13—"Festliches Praeludium," Strauss; "The Bells," Rachmaninoff; "A Sea Symphony," Williams; Prelude second and third act, "Parsifal," Wagner; Conductor, Michael Balling.

The Cardiff Triennial Musical Festival programmes include: October 5—"Elijah," Mendelssohn; October 6—"The Revenge," Stanford; "The Dream of Endymion," Cowen; "Ode to the Passions," Cowen; and a miscellaneous programme. October 7—"Eury-anthe," Weber; "Dream of Gerontius," Elgar; and a miscellaneous programme. October 8—Overture and Act II, "Tannhauser," "Entrance of Gods into Valhalla," "Liebestod," "Wotan's Farewell" and Final Scene, "Meistersinger," all by Wagner. October 9—"St. Matthew's Passion," Bach. Conductor, Sir Frederick Cowen.

The Norfolk and Norwich Festival programmes include: October 28—"Elijah," Mendelssohn; "Omar Khayyam," Part 1, Bantock; "The Tinker's Wedding," Harty; Closing scene "Salome," Strauss; and a miscellaneous programme. October 29—"Samson and Delilah," Saint-Saens; "The Vision of Life," Parry; "Sea Pictures," Elgar; "Spring Fire," Bax; "Concerto in D minor," Macdowell; "News from Whydah," Gardiner; and a miscellaneous programme. October 30—"Parsifal," Wagner; Parts I and II of "Hiawatha," Col-Taylor; and a miscellaneous programme. October 31—"St. Matthew Passion," Bach, and in the evening will be presented a "Popular Concert." Conductor, Sir H. J. Wood.

Worcester Musical Festival programmes include: September 6—"How lovely is Thy dwelling-place," Brahms; "Coronation March," Elgar; and a miscellaneous programme. September 8—"The Dream of Gerontius," Elgar; "Symphony in D minor," Franck; "Elijah," Mendelssohn. September 9—"Requiem," Verdi; "Blest Pair of Sirens," Parry; and a miscellaneous programme. September 10—"Mass in B minor," Bach; "Thou Judge of Quick and Dead," Smith; Part I, "The Creation," Haydn. September 11—"The Messiah," Handel. Conductor, Ivor Atkins and Chorus and Orchestra, number about four hundred performers.

Vacancies and Appointments

F. Flaxington Harker, who for the past ten years has been organist at All Souls' Church, Biltmore, N. C., has tendered his resignation to the vestry of the church, to take effect September 1. Mr. Harker has accepted the position as organist of St. Paul's Church, Richmond, Va.

Mr. Harker first came to this city in 1901 from York Minster, England, where he was assistant organist.

David MacKay Williams has accepted the position of organist and choirmaster at the Church of Holy Communion, New York City. Mr. Williams was formerly organist of Grace Chapel, but for the past two years has been studying in France with Widor and at the Schola Cantorum.

MacDowell Festival at Peterborough, New Hampshire

The fifth annual festival to be held under the direction of the Edward MacDowell Memorial Association on the Pageant Stage in the pines, and at the Town Hall in Peterborough, New Hampshire, from August 19 to 23, promises to surpass all previous festivals by the variety of its programmes, the large list of participating artists, and the increasing interest of the music-loving public all over the country.

The Pageant Stage, which was made as a setting for the Historical Pageant of Peterborough given four years ago, under the direction of Professor George P. Baker of Harvard, is on the estate of the association, the 450-acre farm, which was formerly the home of Edward MacDowell.

Ferdinand Reyher contributes a play called "Youth Will Dance," introducing a series of old English Morris dances, which will be under the direction of Claude Wright, of England, and will be participated in by the young people of the village of Peterborough, who may always be counted upon to enter whole-heartedly into the spirit of a festival.

On one afternoon's programme appears the announcement of "Pan and the Star," a pantomime in one act, with the scenario by Joseph Lindon Smith and the music by Edward Burlingame Hill.

Another novelty will be the Interpretive Dances by Lada, a young American girl of exceptional talent, who has studied the ballet in Russia. With orchestral accompaniment, she will interpret several ultra-modern Russian pieces, as well as some untried American numbers, including the "Forest Spirits" of MacDowell.

Full particulars concerning the festival, accommodations, etc., can be secured from the Edward MacDowell Memorial Association, Peterborough, N. H.

THE SOCIETY OF ST. GREGORY OF AMERICA

The first American Congress of Catholic Organists and Choirmasters, and those interested in the advancement of the cause of sacred music, has just been held at Cliff Haven, N. Y., the site of the Catholic Summer School.

All sections of the United States, Canada and Mexico are represented in the membership of the organization, and many prominent composers of church music were present at this first meeting. Canada's representatives included the foremost organists and choirmasters of Montreal.

The main object of the organization is to foster fraternal assistance and encouragement among its members, in the promotion of the cause of liturgical music according to the recommendations of His Holiness Pope Pius X in the "Motu Proprio" of November 22, 1903.

Resolutions were adopted admitting women to membership. This action was taken with special reference to the sisters and lay teachers who have charge of the musical instruction in the parochial schools, convents, academies, etc.

The following plans and material aids to the accomplishment of the desires of the Holy Father with regard to ecclesiastical music were discussed, and steps were taken toward putting them into practical operation:

The establishment of a summer school in Cliff Haven, N. Y., providing instruction in all branches of sacred music, including courses in choir-boy training, Gregorian chant, modern liturgical music, organ accompaniment, etc.

The compilation of a Catholic hymnal for general use, which can be recommended, not only for its devotional character, but for its unquestioned artistic value.

The publication of a periodical or bulletin devoted to the interests of the society, which shall contain lists of liturgical church music recommended

by a committee appointed for the purposes of examining music from all catalogues.

The establishment of a bureau of information, for the mutual benefit of rectors and organists.

Papers were submitted and read during the sessions by Rev. Leo P. Manzetti, on the subject of "The Motu Proprio"; Mr. Nicola A. Montani, on "Choir-boy Training"; Mr. Walter N. Waters, secretary of the National Association of Organists, on "Some Obstacles to be Overcome Before Arriving at a Successful Application of Church Music Reform"; Prof. Antonio Mauro, of New York, on "Church Music Conditions, and Practical Suggestions for Their Improvement."

The society owes its inception to the efforts of an organization committee, composed of the following members: Rev. L. Bouhier, choirmaster, Notre Dame Church, Montreal, Can.; Rev. L. P. Manzetti, musical director, St. Mary's Seminary, Baltimore; Mr. Nicola A. Montani, choirmaster, Church of St. John the Evangelist, Philadelphia, and editor of Schirmer's Edition of Liturgical Church Music; Mr. Jacques C. Ungerer, choirmaster and organist, St. Patrick's Cathedral, New York; Rev. James A. Boylan, D.D., choirmaster, Our Mother of Sorrows Church, Philadelphia; Mr. Alphonse Heuerman, organist, Our Mother of Sorrows Church, Philadelphia; Rev. Virgil Genevriev, organist and composer, East Orange, N. J.; Rev. J. M. Petter, musical director, St. Bernard's Seminary, Rochester, N. Y.

Among the delegates present were the following: Rev. E. M. McKeever, Pittsburgh, Pa., elected spiritual director; Mr. John Hession, Boston, Mass., organist, St. Patrick's Church; Rev. S. M. Yenn, diocesan director of church music (vice-president); Rev. C. H. Lefebvre, S.J., St. Mary's College, Montreal, Can.; Rev. Desjardines, S.J., choirmaster, Immaculate Conception Church, Montreal, Can.; Mr. J. N. Charbonneau, choirmaster, St. Charles Church, Montreal, Can.; Rev. P. F. Quinlan, Pittston, Pa., St. Cecilia's Church; Rev. L. P. Manzetti, Baltimore, Md. (vice-president); Rev. L. Bouhier, Montreal, Can. (vice-president); Mr. Nicola A. Montani, Philadelphia, Pa., elected secretary, and editor of the society's bulletin.

Other officers elected were: Rev. James A. Boylan, Philadelphia, treasurer; Mr. Al. Rhode, St. Louis, Mo., vice-president; Rev. Labouré, San Antonio, Tex., vice-president.

Baltimore, Md., was selected for the next meeting place. The convention will be held during Easter week, 1915. An elaborate programme, which will include illustrations of all forms of ecclesiastical music and practical demonstrations by well-equipped choirs composed of boys and men, boys alone, and men alone, is already being prepared. Organ recitals will also form a feature of the week's programme.

Obituary

SAMUEL SWIFT

Samuel Swift, musical and art critic, died in New York City on July 21. Mr. Swift was born in Newark, N. J., 1873. He received his early education in the Newark schools and was graduated from the University of Pennsylvania in 1894 with the degree of B.S. During his college course he attended the Philadelphia Musical Academy. From 1891-94 he was organist in churches in Wilmington, Del.

In the latter year Mr. Swift came to New York and became musical critic for the *New York Evening Mail*, then the *Mail and Express*. He held this position until 1897. He was also art critic of the same paper from 1896 until 1907, and in 1900 was London and Paris correspondent. During 1907-09 he was assistant musical critic of the *New York Tribune*. He was a frequent contributor to magazines on musical and art subjects, and occasionally to THE NEW MUSIC REVIEW.

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Reviews of New Music

THE TEACHING AND ACCOMPANIMENT OF PLAINSONG. Francis Burgess.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Burgess bases his book on two lectures delivered by him at the Royal College of Organists in 1912. Though the book, like the lectures, is addressed to the trained musician, and deals with a highly technical subject, the writer's style is so lucid that the layman may read without feeling out of his depth. In brief space a great deal of ground is covered. The very debatable question of the origin of plain-song gives Mr. Burgess an opportunity for upsetting some popular misconceptions. The notation of plain-song—so forbidding at first view—is shown to be, after all, no very difficult or mysterious matter. Rhythm—as the author says, the most important point of all—is dealt with very fully. Particularly useful are the remarks on the treatment of neums, and those who regard these ornamentations as meaningless successions of notes, and sing them accordingly, will find food for thought on pages 23-26. The psalmic side of plainsong is perhaps that with which most choirmasters are concerned, and Mr. Burgess is a safe guide here. Those in charge of choirs should note well the dictum: "The one way in which plainsong cannot be taught is by playing it over; it is so intensely vocal that it must be taught by someone who has at least a choirmaster's voice."—the "at least" being a shrewd thrust at a branch of the musical profession notorious for its vocal inefficiency. On the vexed question of plainsong accompaniment, Mr. Burgess gives good advice, helped out by examples of harmonies to psalm-tones, hymn-tunes, and a Kyrie from the Ordinary of the Mass. Purists, however, will part company with him when he says that "we can actually secure everything that is meant by the term 'modal accompaniment' by limiting the materials of our harmonies to the notes of the diatonic scale with the flat seventh as an additional note, and this simple household prescription will enormously simplify the mental labor involved in harmonizing the plainsong melodies when they are transposed either up or down to suit a particular set of voices." But if, as is generally agreed, each mode has its characteristic color, this diatonic "short cut" is only less of a misfit than chromatic harmony. For example, the well-known third mode melody "Pange lingua" may be harmonized throughout in the key of C. This would be diatonic, but the Phrygian flavor would be absent, and the situation is not saved by the simple expedient (suggested by Mr. Burgess) of treating the final note correctly. Most plainsongists, we fancy, will hardly grant Mr. Burgess his premises that "in themselves the modes possess no harmonic significance whatever, and no sense of individual atmosphere," setting against it Dr. Terry's dictum that "each mode has its own distinctive tonality . . . it ought never to be possible for the listener to be in doubt as to the mode of the piece being played." Bating this point, Mr. Burgess's book will be found of great use to the student of a branch of music fascinating in itself, and destined again to take an important part in the services of the Church.

Mr. Edgar Redgrave Doward, who was born at Worcester in 1850, and has been an organist since 1862, went in 1870 to Canada, where, after occupying several posts, he became organist of St. Stephen's, Toronto, in 1902. At the choirboys' annual concert on May 8, he was the recipient of a generous presentation that provides a trip for himself and Mrs. Doward to his birthplace.

IMPRESSIONS. Vocal Suite for soli and chorus of Ladies' Voices. Gustave Ferrari. Poem by Tristan Klingsor. English words by W. G. Rothery.

London: Novello & Co. New York: The H. W. Gray Co.

M. Ferrari's Suite consists of five numbers: "Springtime" (S.S.A.A.), "The Beggar" (mezzo-soprano or baritone solo), "The Sandman" (S.S.A.A. and soprano solo), "The Fiddler" (soprano solo), and "Marguerite at Her Wheel" (S.S.A.A. and soprano solo). The music is modern in style, with traces of present-day French influence in places. While not unduly difficult, it needs a capable body of voices to sing it with the requisite finish. All five numbers are charming, with the first and last perhaps as the best. The solos and the pianoforte part are rather difficult, but they give good results for the trouble. Schools and singing classes requiring a work out of the beaten track will find it in this Suite.

REQUIEM. Mark Andrews.

London: Novello & Co. New York: The H. W. Gray Co.

This is a truly notable setting of Stevenson's poem. The calm mood of resignation—the debonair spirit of the wanderer who meets all fates, and death at last, with equal heart—the poignant note that yet persists, and the triumph of home-coming—all are present in the music as in the two short stanzas. The song is for a baritone voice, and can be recommended for recitalists as a work of much distinction.

THE FAIRY QUEEN. An opera. The music by Henry Purcell. Edited by J. S. Shedlock.

London: Novello & Co. New York: The H. W. Gray Co.

That "The Fairy Queen," written by Purcell in 1692, and generally admitted to contain some of his best work, should have had to wait for more than a couple of centuries for publication in its entirety is due to the fact that the score was lost shortly after the composer's death. Previously (1692) only a few numbers under the title of "Select Songs" had been published by Heppinstall. Although the patentees of Dorset Gardens Theatre offered a reward of £20 for the recovery of the score, it lay hidden until 1901, when the copy was found in the library of the Royal Academy of Music. In 1903 the whole work was edited by Mr. Shedlock, and published in full score by the Purcell Society. It has now been issued in Novello's Octavo Edition, and thus for the first time is accessible to the general public. For this edition certain modifications have been considered advisable. For example, several of the soprano numbers have with advantage been transposed a semitone lower, while No. 37, originally for male alto, has been transposed from D to G, in order to make it available for a mezzo-soprano. The two remaining solos for male alto are in their original form not unsuitable for a contralto voice. While as a work for stage purposes "The Fairy Queen" has perhaps no future, it contains much that as pure music will long be a source of pleasure. Its delightful little dance tunes, the fine bass song, "Next Winter Comes Slowly," the soprano air, on a ground bass, "O Let me Weep"—worthy to rank with the famous "When I am Laid in Earth,"—these and a dozen other characteristic numbers make the work one to be treasured by all admirers of Purcell.

FEAR NOT, O LAND. Edward Elgar.

LORD OF THE HARVEST. Richard Redhead.
WITH ALL THY HOSTS. Archibald Wilson.
(Short Anthems, No. 221.)

BEHOLD THE HEAVEN OF HEAVENS. A. R. Gaul.

(Octavo Anthems, Nos. 1045, 1050, 1051.)

London: Novello & Co. New York: The H. W. Gray Co.

Choirs of very moderate attainments are not often able to undertake the singing of Elgar's music for obvious reasons. Here, however, is a harvest anthem from his pen which will present but few difficulties to them. At the same time the music is so interesting

and effective that well-equipped choirs will enjoy it. Easier still, though demanding a solo voice, is Richard Redhead's hymn-anthem setting of Joseph Anstice's well-known words. "With all Thy Hosts" is a smoothly-written anthem for a *cappella* singing, suitable for Christmas, in which the well-known chorale "Vom Himmel Hoch" is treated as a *canto fermo*.

The late Mr. Gaul's anthem was composed for the unveiling of the reredos presented by the Freemasons of Warwickshire to St. Martin's Church, Birmingham, on November 24, 1876.

HUNGARIAN MARCH. Berlioz. Arranged for organ by A. Herbert Brewer. (Organ Transcriptions, No. 18.)

London: Novello & Co. New York: The H. W. Gray Co.

This popular march has been well laid out for the organ by Dr. Brewer, and should be useful to concert-players. The transcriber has not overdone things in the matter of registration, with the result that the work stands a good chance of being played without the irritating halts for stop-changing which so often result from arrangements being too faithful to their text in the matter of tone-color.

SUITE OF SEVEN PIECES. Giles Farnaby. Arranged for Pianoforte and Stringed Instruments by Granville Bantock.

London: Novello & Co. New York: The H. W. Gray Co.

This delightful Suite is just the kind of music for performance at revivals of old plays and the like, though its inherent charm should make it acceptable to ears still capable of appreciating delicate and pure music. The pieces chosen for arrangement are "A Toye," "Giles Farnaby's Dreame," "Giles Farnaby's Conceit," "His Rest," "His Humour," "A Maske," and "Tower Hill," and the editor's name is sufficient guarantee that they have been treated with skill and taste.

OUT OF THE DEPTHS. Anthem for Alto Solo and Chorus. William Berwald.

London: Novello & Co. New York: The H. W. Gray Co.

This is not the *De Profundis*, but a setting of a shorter poem less unrelieved in expression, as it concludes with the "sign of peace and is not too Lenten in spirit for general use." It is marked by effective writing and has an accompaniment really designed for the organ. The solo is short but expressive.

THE FIFES OF JUNE. Mark Andrews.
WHEN ROSES WAKE.

London: Novello & Co. New York: The H. W. Gray Co.

These are two songs for high voice, both filled with buoyant enthusiasm and a swing of melody befitting their subject-matter. It is very satisfactory to find music set to words that really call for singing, when so many modern songs deal with material which can hardly be said to demand it. Mr. Andrews has been very happy both in his choice and treatment of these lyrics, both of which have the sort of climax that singers love. The accompaniments are brilliant but not difficult.

THE KING OF LOVE MY SHEPHERD IS. Lily Strickland.

London: Novello & Co. New York: The H. W. Gray Co.

This lyrical paraphrase of the Twenty-third Psalm seems to call for purely lyric treatment rather than a wringing out of its dramatic possibilities, and Miss Strickland has treated it very effectively in this style, and the result is a charming, melodious, simple setting of the words that should be very welcome in the present dearth of sacred songs with these desirable qualities. It is of easy range and the accompaniment presents no difficulties.

MELODIE. Tschaiakowsky.

London: Novello & Co. New York: The H. W. Gray Co.

This is an arrangement, by Edwin Arthur Kraft, of part of the Russian composer's "Souvenir d'un lieu cher," for organ. The melody, originally for violin and piano, lends itself well to organ treatment, and the "arranger" may be complimented upon the manner in which he has done the work. Facile finger-technic is required for an adequate presentation of the piece.

MOPSA. Mark Andrews.

London: Novello & Co. New York: The H. W. Gray Co.

Tom Moore's dainty poem is here set for male chorus in a delicate and appropriate way by Mark Andrews. It was composed for and dedicated to the Musurgia Club of New York.

Suggested Service List for October, 1914**Seventeenth Sunday after Trinity, October 4**

Te Deum }
Benedictus } in G.....Cobb
Jubilate }
Introit, The Lord is Great.....Best
Offertory, Let the Words.....Culley
Communion Service in G.....Cobb
Magnificat }
Nunc Dimittis } in G.....Cobb
Anthem, The Lord is Loving.....Batson
Offertory, Lord of Our Life.....Field

Eighteenth Sunday after Trinity, October 11

Te Deum }
Benedictus } in F.....E. J. Hopkins
Jubilate, Chant.
Introit, Jesus said to His Disciples.....Stainer
Offertory, Thine, O Lord.....Kent
Communion Service in C.....Monk
Magnificat }
Nunc Dimittis } in F.....E. J. Hopkins
Anthem, O Lord, how Manifold.....Barnby
Offertory, O how Amiable.....West

St. Luke. Nineteenth Sunday after Trinity, October 18

Te Deum in C.....W. H. Hall
Benedictus } Chant.
Jubilate }
Introit, Blessed is the Man.....Stainer
Offertory, Lovely Appear.....Gounod
Communion Service in G.....W. H. Hall
Magnificat }
Nunc Dimittis } in Bb.....W. H. Hall
Anthem, The Salvation of the Righteous.....Vincent
Offertory, O Love the Lord.....Sullivan

Twentieth Sunday after Trinity, October 25

Te Deum }
Benedictus } in B minor.....Ouseley
Jubilate, Chant.
Introit, Therefore with Angels.....Novello
Offertory, Come Let us Worship.....Palestrina
Communion Service in B minor.....Ouseley
Nunc Dimittis }
Magnificat } in B minor.....Ouseley
Anthem, I Heard a Voice.....Gray
Offertory, These are They.....Gaul

St. Simon and St. Jude, October 28

Te Deum }
Benedictus } in F.....Tours
Jubilate }
Introit, Blessed are They.....Tours
Offertory, Now are we Embassadors.....Mendelssohn
Communion Service in F.....Tours
Magnificat }
Nunc Dimittis } in F.....Tours
Anthem, The Souls of the Righteous.....Foster
Offertory, Bless Thou the Lord.....Bayley

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OCTOBER, 1914-

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AND CHURCH MUSIC REVIEW

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and polemical writings. Perhaps he wrote this with his tongue in his cheek.

WHO can account for the survival or disappearance of musical works? Not long ago we heard a string quartet of Dvorák, the one in C major. It was admirably played, but how insignificant, how futile, the music itself! We well remember how even in Germany the name of Dvorák was once coupled with that of Brahms. Some musicians in Berlin insisted that Dvorák had the greater, if a wilder, genius. Yet the moment Dvorák stopped putting his reliance on rhythm and color, tried to abjure his real nature, won indiscriminate applause in England, and became a "successful" man, he wrote music that for the most part is now forgotten. One of his symphonies still pleases the crowd. His choral works are seldom performed. His 'cello concerto is heard in concerts—the literature for that instrument is not rich. There are songs that are still strangely beautiful, and their spontaneity and frank appeal will give them a long life.

Tschaikowsky's music is fast growing old. The once-despised Fourth Symphony is now regarded by some as a more characteristic work than the Fifth and the too-familiar Pathetic. He may chiefly be known fifty years hence by the Andante in the quartet and by his brother's biography of him.

We heard Gounod's "Romeo et Juliette" not long ago. How faded and cheap the music sounded!

Why should Rossini's "Barber," in spite of the old-fashioned formulas, why should the overtures to "Iphigenia in Aulis" and "Anacreon," still satisfy the ear and the understanding in these days of subtle harmonies, complicated rhythms, and audacious, insolent coloring? Why are there bassoon effects in the music of Beethoven, Berlioz and Meyerbeer that no ultra-modern gains even when he deliberately imitates them? Truly, this is a little world of great mysteries.

THE *Monthly Musical Record* (London), publishing a "Pater Noster" for three voices, by Sir Georg Henschel, states: "We cannot recall any setting of the 'Pater Noster' which has made a deep impression, so the present one ought to be wel-

come." The editor is evidently unacquainted with Verdi's noble music to the Lord's Prayer, which has been performed here and in Boston.

A CONTRIBUTOR to the *Musical Record* asserts that Gottschalk was the greatest pianist that ever lived. For this he has been taken to task, and yet excellent judges have told us that no pianist heard by them, and they heard Messrs. de Pachmann and Paderewski in their prime, as well as other visitors of great reputation, equalled Gottschalk in undefinable charm and in peculiar brilliance.

There is no doubt that Gottschalk was treated unfairly by the late John S. Dwight in his *Journal of Music*. Let any one go over the files of this weekly and he will at once see that Dwight was prejudiced and unfair. He went out of his way to attack the pianist.

It is true that some of the more popular compositions of Gottschalk now seem trivial salon pieces, but there are pieces, unknown to the great majority of pianists and audiences, that are delightfully exotic in melody and rhythm, and are harmonically original and in advance of the period in which they were written: dances and serenades that might truly be called tropical; compositions worthy to be put on a programme along with pieces by Albeniz, Granados, Ravel.

It has been said in disparagement of Gottschalk that he came on the stage wearing white kid gloves, which he slowly pulled off after he had taken his seat. This did not prove him to be a poseur or a charlatan. Fashions change in concert dress and behavior, as in programmes. We have seen Bülow often take off kid gloves, and slowly, while he looked patronizingly at the audience. Edward Lloyd, the English tenor, once excited remark in Paris by wearing a frock coat and white kid gloves at an afternoon concert, while Faure, the baritone, who sat on the same platform, wore evening dress, but no gloves. As a Frenchman next to us remarked: "M. Faure is always *comme il faut*." Lloyd certainly looked uncomfortable and his hands had a bulky appearance.

"W. F. A.," writing to the *Pall Mall Gazette*, asserts that few people would remember "The Bohemian Girl" but for the song "I Dreamt That

I Dwelt in Marble Halls." Are there not thousands who know "The Heart Bowed Down," with that wonderful line, "When hollow hearts shall wear a mask"; also the song of Thaddeus, "When the fair land of Poland was plowed by the hoof of the ruthless invader with might"? Ah, there was no librettist like Alfred Bunn, Esq.! We are bold enough to think that thousands know "The Bohemian Girl" from beginning to end.

"An Amateur," writing to the same journal, says: "I wonder who has ever heard a note, beyond the overture, of either 'Sophonisbe' or 'Zampa.'" "Sophonisbe" is unknown to us. We have had some luck in this operatic vale of tears. But "Zampa"! In our youth we knew the overture and thumped it on the piano. The village organist played it on the pipe-organ of the church with the overtures to Auber's "Bronze Horse" and Suppé's "Poet and Peasant." At last we heard the opera. It was at Dresden in the 'eighties, and we would gladly hear the music again. The opera is even now probably in the repertoire of the smaller opera houses of Germany and France.

ABOUT thirty years ago Bitter, the biographer of Bach, wrote an article in which he discussed operas that were undeservedly forgotten or slighted. Among them was Offenbach's "Contes d'Hoffmann." Offenbach has had his revenge. Would Hérold's "Zampa" appeal to an audience at the Metropolitan to-day? We doubt it. Years ago the ballet music in "Robert le Diable" was thought to be wonderfully seductive and brilliant. We heard it not long ago, when the ballet scene was staged by a famous visiting dancer. How thin and insignificant this music then seemed; yet the rising of the nuns from their tombs, and the spectral gibbering of the bassoons, once thrilled the spectators. Thackeray alluded to this in "The Newcomes," when he was describing Lady Kew and an old dean gossiping together.

THERE are many anecdotes about Gounod in Maréchal's reminiscences. He pictures Gounod as an inveterate poseur in public. If he conducted, the elegance of his gestures was for the audience, not for the players and singers. (We saw him conduct his "Mors et Vita" at the Trocadero, Paris, about thirty years ago, and then found

his beat vague and his control of the orchestra feeble, but he had an air, and was evidently mightily pleased with himself and his music.)

"One night," says Maréchal, "as I was sitting behind him during a performance, he asked me to put my hand on his head. I shrank from such familiarity, but he opened his eyes—they were beautiful, like those of an Angora cat—and said: 'Put your hand on my skull!' I was forced to do it. He wished to show the audience by this pantomime that he was suffering from a headache."

Gounod was always diplomatic. He never gave offense or made an enemy by an epigram. If there was any talk about a composition he did not like, he smiled and said nothing, or he walked away. The real Gounod, the Gounod that did not appear before the public, was the superior, finer one: a man of true learning, fluent in the expression of his ideas, with elegance in the expression; an artist every inch of him. Maréchal pictures him singing with his cracked voice, which he managed with consummate skill, airs by Mozart or his own melodies in Hébert's studio, or playing dominoes with Régnier, the retired comedian, and a couple of friends, and delaying the game, toward which he was indifferent, by disquisitions on the beauty and significance of La Fontaine's fables.

SAINT-SAËNS is a man of the world, who for years in Paris worked valiantly in the cause of chamber music and welcomed the German masterpieces in this field. Of late years he has shown himself a reactionary and a bit of a chauvinist. Now he comes out with a letter urging the taboo on German music in opera-house and concert-hall; a foolish thing to do. There was a time when he was accused—the accusation was absurd—of being tainted with *Wagnerisme*. Having changed his opinion about Wagner, he was scandalously treated once in Berlin by wild-eyed Wagnerites when he gave a piano recital in that city. Perhaps the deadly arrow still sticks.

ANOTHER Prussian outrage! Professor Katzenstein, of Berlin, examined Miss Ellen Sevena, of Vienna, for some affection of the throat. He discovered that she is a tenor whose voice has great carrying power and is of abnormal range.

Great Modern Composers

BY DANIEL GREGORY MASON

FELIX MENDELSSOHN

MENDELSSOHN A ROMANTICIST

IN TIMES of change or advance in art, there is always need of a restraining and conserving force to hold back the impetuous ardor of the reformers, maintain the standard of beauty already won, and gradually educate the mass of the public in the new paths. Such a position of conservatism and conciliation was filled among the romanticists by Mendelssohn, a romanticist by his poetic nature and picturesqueness of fancy, a classicist in his style and technical impulse. Educated in the classical technique, with a natural love for the formal rather than the expressive in beauty, he was, nevertheless, swept into the romantic movement, and became the most prominent exponent of one of its phases. In spite of his conservatism and natural reserve, he responded to the call of his times for the picturesque, the romantically expressive. In the descriptive titles of his pieces ("Ruy Blas," "Hebrides," "Calm Sea and Prosperous Voyage," etc.), as well as in the imitative nature of some of his themes, he shows his reaction to the new impetus in the artistic life about him. He has been called "a romanticist with a classical equipment." He alone of the leaders of the movement was provided with a thorough musical education. We have seen how inadequate Schubert felt his instruction to be, and how late in life Schumann was able to undertake the study of the technique of his art. Mendelssohn was hampered neither by Schubert's poverty nor Schumann's undiscerning guardians. From his infancy, his genius was fostered by all the means that intelligent affection and ample wealth could suggest.

CIRCUMSTANCES OF HIS EARLY LIFE

Born in Hamburg in 1809, the son of a wealthy Jewish banker, and the grandson of a well-known philosopher and scholar, he grew up in an atmosphere of cultivation which favored the growth of his talent to an extraordinary perfection. With his brothers and sisters, all musically gifted, he shared instruction in the arts and sciences, in sports and dancing, shining among them all, the

bright particular star of the constellation. At his father's home in the environs of Berlin, where his youth was passed, he was thrown constantly in the society of the most cultivated spirits of the age. Humboldt, Zelter and Goethe became his friends. In a youthful letter written from Goethe's home in Weimar, he tells of playing the piano to the poet, who sat in the shadow listening "like a Jupiter Tonans, with his old eyes flashing fire."

It was the custom of the Mendelssohn family to give weekly receptions or musicales, in which the children would take part as actors, players or authors. Most of Mendelssohn's early works were written for these social occasions. It was for a party in the garden-house of their ample grounds that Felix wrote in the year 1826 the "Midsummer Night's Dream Overture," a work of inimitable delicacy and charm, reflecting all the freshness and gaiety of his youthful nature, while at the same time showing an absolute command of technical resources.

EARLY WORK

Thanks to the extraordinary thoroughness of his education, as well as to the character of his genius, his work was from the first technically perfect. He had assimilated harmony, counterpoint and fugue as unconsciously as most boys assimilate reading, writing and arithmetic. But more than this, he had already developed a style and individuality of his own. In the protected happiness of his home life no beautiful impulse had been stifled or worthy aspiration denied. There is in these works not the slightest trace of youthful turgidity. On the contrary, one of the most prominent traits is their cool dispassionateness, as of the deliberate, detached artist. Everywhere it reveals itself, in the suavity of his melody, in the purity of his harmony, in the fluency of his part-writing. Violent contrasts, strained dissonances, were foreign to his nature and repugnant to his taste. As a romanticist he felt the need of revealing his ideas in music, but differing in temperament from his contemporary Schumann, he was not subjective, but rather objective, in his method. He did not reveal what he felt and thought of life, but instead he painted a picture of what he saw about him, or what he fancied there might be in a fairy world. Even in these

early works, when his youthful spirits were bubbling with happiness and friendly mischief, all his music was written, not to be as expressive of his thoughts and feelings as he could make it, but to be as beautifully suggestive of some outside thing as he could make it. In the "Midsummer Night's Dream Overture" and in the scherzo of the Octet, although both were written when he was hardly more than a boy, his genius found almost perfect expression. The light, whimsical, unreal atmosphere of fairyland was one he could make peculiarly his own. It was only when he attempted to portray the tragedy of the feelings and experiences of real life that he fell short. Then, as for instance in the piano pieces, the "Songs Without Words," we find a tameness, a monotony, almost sentimentality, due partly to technical peculiarities, but primarily to his own individual limitations.

TRAVELS

In 1829, at the beginning of a three years' tour planned by his ever-devoted father as a finish to his education, he made his first visit to England. There he was received with the warm appreciation which he retained all his life. Indeed, nowhere, not even in his native land, has his fame been more enduring. Then, and in all subsequent visits, he was met with a warm, sympathetic understanding singularly grateful to his delicately nurtured spirit. From England he went to Scotland, where his poetic imagination was strongly impressed by the wild and beautiful ocean scenery. It was during this journey that he began the "Hebrides Overture," finished ten years later. Continuing his travels through South Germany, Switzerland and Italy, he returned home in 1832 by way of Paris and a second visit to London. It was on his third visit to the latter city, a year later, that his "Italian Symphony" was first performed. To his peculiar genius these travels were of great importance. A more subjective temperament would have found ample food for artistic reaction in its own emotional or mental processes. But Mendelssohn needed and profited by the stimulus of outside suggestion. He painted tone landscapes of what his fancy saw in nature and in fairyland. In the "Hebrides" he shows us the rise and fall of the sea, the flight of birds, the tossing of the spray on the black rocks; in the "Italian Symphony" we

see the marching pilgrims under the sunny skies. His art reflected nature as through a clear, unclouded glass.

EXAMPLE FOR ANALYSIS, NO. I

Overture, the "Hebrides"

When Wagner called Mendelssohn "the greatest of landscape painters," he was perhaps thinking of the "Hebrides" Overture. It is a singularly happy combination of the classical methods of structure and thematic development with a romantic sense of "atmosphere" or "local color," and the typical romantic power to evoke almost the bodily sensations one would have in the presence of the scene by its artful suggestion in sound.

It begins at once, without slow introduction, with the undulating figure suggestive of the ocean. Mendelssohn, who visited Fingal's Cave in the Hebrides Islands when he was twenty, is said to have conceived this idea on the spot, and to have sketched the first sixteen bars of it in a letter home. Both the attractive melodic motive and the accompaniment figures that later uphold it in the low strings certainly have in them the very pulsation of seabillows. At the long, slow, upward scales of measures 15 and 19 we can almost feel the green roller buoying up our boat. The dynamic changes, too, are wonderfully effective, coming as they do with the unexpectedness and something of the illogicality of nature.

The undulatory motion is gradually transferred to the upper register (violins), and at measure 47 appears in the 'cellos, in the relative major key of D major, the main key being B minor, the highly Mendelssohnian second theme, graceful, if a little effeminate. Later taken up by the violins, it passes into a poising passage (measures 67-69), and thus back to bits of the first theme again, leading now to a stormy climax of the full orchestra (measures 77 *et seq.*), culminating in clarion calls from the brass (measures 93-95).

The development now begins, most suggestively and poetically, with a pianissimo expansion of the chief theme, tried several times tentatively, so to speak, in various keys, and each time interrupted by the call. All this is in the happiest orchestral style. Presently appears a vigorous phrase (measures 112-113), followed by silence, and recurring several times thus with highly dramatic effect. This is a development from the part of the first

theme originally heard in measures 7-8. A brief episode founded on the second theme intervenes at measures 123-130, after which the treatment of the main subject is resumed, and presently assumes a light, scherzo-like character (measures 149-167). Once more comes a climax; this time the waves lash themselves into fury, and the long upward chromatic scale in measures 180-182 is like the rush and clash of great billows. The quicker bit of chromatic scale in measure 183 is one of the happiest thoughts in the overture. "There is a place in 'The Hebrides,'" says Mr. Cecil Forsyth of it in his "Orchestration," "where the upward rush of the two flutes after the *fortissimo* of the rest of the orchestra suggests, in the most picturesque manner, the little crest of spray flung into the air by the huge wave as it breaks. The passage is as simple as it is vivid,—merely an F sharp and a chromatic scale, but as a tiny piece of tone-painting it is quite irresistible."

The juncture with the Recapitulation is also most cleverly handled. The violins continue their slow trill on F sharp, started after this dash of spray, and underneath them the main theme sets in quietly, as at first.

This time the second theme, in B major, is sung by solo clarinet over soft, sustained chords. There is a fairly extended second development or coda, reaching a new climax, but then all quiets down to a most poetic end of plucked strings under a single held flute note.

In conclusion, a comparison once made by the present writer between this overture of Mendelssohn and the "Manfred" of Schumann analyzed in the preceding article, may be quoted here.*

"Schumann's work is intensely human from the opening onslaught of syncopated chords to the final, deep-drawn sighs of the contrabasses. There is unassuageable desire in the melody so appropriately marked "In leidenschaftlichem Tempo," there is the very accent of a lover's longing in the beautiful Astarte theme. The music constantly rushes on into feverish excitement, only to expend its force and die away to tender sadness, whence in a moment it lashes itself again into new fury. From this so human world—

"Of infinite passion, and the pain
Of finite hearts that yearn"—

Mendelssohn transports us, in his 'Hebrides,' to an island set in a boundless expanse of the sea, where we watch only the rise and fall of great billows and hear the long sigh of the wind and the cries of sea-birds. The fierce dissonances of Schumann, his ceaseless modulation, his never-resting movement, give place to clear ethereal harmonies, to high, pure trumpet calls, poising violin melodies, and the thin note of the oboe suggesting infinite distance, and to an undulating movement like the ebb and flow of winds and waves. These two works are typical. If Schumann is incomparable in his insight into the storm and stress of the human heart, Mendelssohn is one of the greatest of landscape painters."

LATER YEARS

For three years after his return to Germany he filled the position of music-director in Düsseldorf, beginning here the work, for which the world owes him so large a debt, of introducing to the public masses by Beethoven and Cherubini, motets by Palestrina, and cantatas by Bach—treasures which might well have been lost forever but for his persevering researches and loving study.

In August, 1835, he accepted an invitation to go to Leipsic as conductor of the famous Gewandhaus Orchestra, and continued his connection there, in spite of the increasing weight of work as conductor in outside and often distant cities, until 1842, when he went to Berlin as Music-Director-General, living there with his family, in the old home where he had spent his youth. In 1844 and again in 1846 and 1847 he visited London to conduct concerts for the Philharmonic Society and other organizations. He was conducting in Frankfort when the news was brought him of the unexpected death of his favorite sister, "Fanny." At this blow his delicate, nervous organization, already weakened by years of continuous overwork, succumbed entirely. His strength and spirits gradually ebbed, and a few months later (November 4, 1847) he died in Leipsic. The whole town mourned for him. "It is lovely weather here," wrote an English student, "but an awful stillness prevails. We feel as if the king were dead." He was buried in Berlin, near the graves of his sister and parents.

*"The Romantic Composers," by Daniel Gregory Mason, page 177.

SUMMARY

Mendelssohn's life was throughout what we call a fortunate one. Brought up under the most happy circumstances, always the admired of his circle, happily married, and busily occupied with congenial work, praised on every side and in every capacity, only a man of almost superhuman poise could have withstood the insidious dangers of such circumstances, and even the sweet-natured Mendelssohn was somewhat embittered and limited by them. For it is almost as limiting to know only the comfortable and beautiful side of life as to see only the hard and ugly one. Mendelssohn grew exacting and oversensitive. "The atmosphere of love and appreciation," writes his brother-in-law Devrient, "in which he had been nurtured, was a condition of life to him: to receive his music with coldness was to be his enemy, and he was capable of denying genuine merit in any one who did so. A blunder in manners, or an expression that displeased him, could alienate him altogether."

It was only in his art that he could find satisfaction for his over-refined and exacting taste. There he was not hampered by personalities which might unintentionally offend him (as when he was annoyed by what he considered the bad taste of a singer's hair-dressing, and felt obliged to tell her "curls ought never to be black, but light brown or fair"), and could study the works of the masters with the enthusiasm of pure devotion, or depict the beauties of nature in his own compositions by the exercise of his poetic imagination and the elasticity of his perfect technique. His work and his individuality compare with that of most men's as the green-house plant, nourished and fostered by a generous and careful hand, compares with the wild flower of the woods, buffeted by rough winds, coerced by jutting rocks and inhospitable soils, but triumphing with a hardy bloom less perfect, but more vital, than its more pampered brother's.

If, to find Mendelssohn's standing among artists, we apply the test to his music which Matthew Arnold enunciated as the test of great poetry—that it contain "great thoughts greatly expressed"—we must feel that Mendelssohn fell just short of being in the first rank. His manner and method were perfect, but what he had to say lacked a certain vitality and ruggedness which the great masters

possess. Statham, in an excellent article in *The Fortnightly Review* (1895) ends his critique with these words, which seem to sum up the general consensus of opinion as to his place in art: "If, then, we sum up the evidence for and against Mendelssohn's claim to be ranked among the great composers, I think the verdict must be, 'He came very near it.' It is true that from one point of view his record seems too remarkable for such a conclusion. To say that a composer has left the most beautiful and highly finished symphonies and the finest overture ('The Hebrides') since Beethoven, the best violin concerto and the best pianoforte trio since Beethoven, the most popular and effective oratorios since Handel, and the best organ music since Bach—and I think all these propositions can be maintained—seems almost tantamount to calling him a great composer. . . . But still, we cannot but recognize that in comparison with those whose status as 'the great masters' is definitely fixed, Mendelssohn has shortcomings of an important nature which prevent us from ranking him with them."

EXAMPLE FOR ANALYSIS, NO. 2

Fugue in E-Minor, Opus 35, No. 1

Instead of illustrating Mendelssohn's piano music by the "Songs Without Words," nowadays somewhat hackneyed, we may take one of the fugues from the fine set which appeared in 1837, and in which he testified in practice his great reverence for Bach. The fugues are not quite up to the Bach level; Mendelssohn smooths off the corners and softens the dissonances of his polyphony more than his rugged, more virile model; but, for all that, they are among the finest examples of the severe contrapuntal style to be found among romantic compositions.

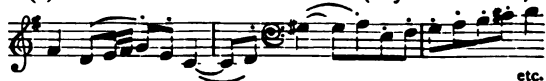
The plan of the present fugue is somewhat novel. Beginning quietly, *Andante espressivo*, with a thoughtful theme (Figure I,

FIGURE I.

(a) Theme of Mendelssohn's Fugue in E minor, opus 35, No. 1.



(b) Inversion of the same theme (key of B minor)



a), it increases gradually, but steadily, in agitation, through more than two sections, at the end of which (measure 41) enters an *inversion* of the same theme. This in turn goes through an increasingly strenuous activity, debouching at the height of the long climax into a powerful choral in the old German style (measure 104). A short but beautifully tender coda in the original tempo brings it to an end.

A more detailed analysis is given in the following:

TABULAR VIEW

SECTION I	
Theme in Bass, E minor	Measure 1
Theme in Tenor	" 3
Theme in Alto	" 6
Theme in Soprano	" 8
Theme in Tenor	" 12
Theme in Bass	" 15
Theme in Soprano	" 17
Theme in Tenor	" 19
SECTION II	
Quiet episode, in relative key (G major)	" 24
Theme in Bass	" 27
Theme in Alto	" 29
Theme in Soprano	" 32
Theme in Tenor (incomplete)	" 36
SECTION III	
Beginning with a deceptive cadence in the dominant (B minor)	
Theme in Alto, <i>inverted</i>	" 41
Theme in Soprano, <i>inverted</i>	" 43
Fragments of <i>inverted</i> theme also heard in	" 46-47
Theme in Bass, <i>inverted</i>	" 48
Pedal point and episodic developments	" 51 seq.
<i>Inverted</i> theme in Soprano	" 62
Episode in climax, made of shorter and shorter fragments of the <i>inverted</i> theme	" 65-72
Debouching into	
SECTION IV	
Theme in original form and key, in Soprano	" 73
In Bass	" 77
Pedal point on dominant, with portions of theme in both forms	" 83-91
Theme in Bass	" 91
Choral	" 104-123
Coda, the Theme in E major	" 124-133

AMERICAN ORGAN PLAYERS' CLUB

As the duties of the Executive Committee of the American Organ Players' Club consist principally in the arrangement of the recitals, an analysis of the twenty-one programmes played by members of the Club in the 1913-14 series seem the most fitting report and brings forth the following facts:

Organ compositions played.....	117
Transcriptions	38
Vocal numbers	36
Trios, violin, 'cello and organ.....	4
Violin	4
Viola	2
'Cello	2
Piano and organ.....	2
Piano	1

Bach, as is usual in the series given by the club, leads the list of the composers included in the programme, his compositions appearing thirteen times, as follows:

Organ compositions	11
Transcription of Fugue on "BACH"....	1
Violin	1

All the organ compositions were from among his larger works, i.e.:

	Times Played
"Fantasia and Fugue," G minor.....	4
"Toccatina and Fugue," D minor.....	3
"Fugue" in Eb ("St. Ann's").....	2
"Prelude and Fugue," B minor.....	1
"Prelude and Fugue," A minor.....	1

Next to Bach in the list of composers comes a member of the club, Mr. Ralph Kinder, his compositions appearing nine times. It is noteworthy in this connection that club members were represented by compositions appearing twenty-six times, twenty-five of them being original organ works, over one-fifth of the total number of original organ compositions played. Compositions by club members appeared as follows:

	Times Played
Ralph Kinder	9
Frederick Maxson	5
Henry S. Fry.....	5
Harry C. Banks, Jr.....	1
Fred. E. Starke.....	1
Jas. M. Dickinson.....	1
D. Edgar Crozier.....	2
Rollo F. Maitland.....	2

In addition to these original compositions, there were transcriptions or arrangements by members of the club as follows:

Rollo F. Maitland.....	2
Dr. J. M'E. Ward.....	1

and one by the late president of the club, Dr. D. D. Wood.

At one recital at the Central High School, played by Mr. Maxson, the organ works were all by American composers, and at one played by Mr. Kinder in the Church of the Holy Trinity, the organ numbers consisted entirely of those by local organists.

Third in the list of composers appeared Alexander Guilmant, with eight compositions. Du Bois and Wagner appeared six times. Those appearing five times included Mendelssohn, Beethoven, Maxson and Fry. Sibelius, Rheinberger and Faulkes each appeared four times, and Cole, Foote, Debussy, Boellmann and Hollins three times each. Lemarc, Rogers, Maitland, Elgar, R. K. Miller, Silver, Batiste, Elliott, Macfarlane, H. A. Matthews, Strang, MacDowell, Gillett, Widor, Crozier, Godard, H. W. Parker and Svendsen each appeared twice. Forty-three other composers appeared once, including Rubinstein, Smart, Rachmaninoff, Starke, Wely, James M. Dickinson, Sykes, Borowski, Goldmark, Banks, C. Dickinson, Brahms, Wachs, Lemmens, Bonnet, Woodman, Schubert, Massenet Haydn, Gade, Callaerts, H. N. Bartlett, Ralph Baldwin, Hadley and others.

Under the auspices of the faculty of the Central High School and the generous patronage of Mr. William L. Austin, the club was enabled to again include in its series six recitals on the organ in the Central High School, which were well attended and much appreciated.

Ecclesiastical Music

EDITED BY
G. EDWARD STUBBS, Mus. Doc.



AT THIS season of the year, when choirs are undergoing change and rehabilitation after summer inactivity, choirmasters (especially in large cities like New York, Chicago and Philadelphia) are sometimes driven to desperation over the supply of treble material. It is generally supposed by the uninitiated (and even by clergymen and church workers, who ought to know better) that chorister boys are as plentiful in the more prominent towns and cities as bees in a hive or grains of wheat in a field. Yet the truth of the matter is that boys specially fit for choral purposes are just about as scarce as icicles in summer. We do not refer to their actual non-existence; for in a city of four million inhabitants, like New York, for example, there must be something like three hundred thousand male juveniles between the ages of, say, nine and fourteen years. In such a multitude there are, of course, a certain number of "born choir-boys," so to speak. Their scarcity is due to the fact that they are difficult to find—and even when found they become marvelously elusive when the subject of choir work is broached.

There are various reasons which account for this famished state of the "treble market." In the first place, people in large cities, whether they be men, women or children, have (comparatively speaking) little to do with each other. They often do not know their nearest neighbors. This is not true of the inhabitants of towns of moderate size, where there are greater opportunities for social intercourse. Paradoxical as it may seem, in cities where there are thousands of boys there are not thousands of boys who are intimate with each other, and who have a very large circle of friends of their own age.

In the second place, Hebrews congregate in cities of prominence. Some of the New York public schools have only a meager 30 per cent. of boys outside of the Jewish race. We know of one school in what is supposed

to be a "desirable" neighborhood of the "upper west side" which contains no less than 75 per cent. of Jewish boys, and 15 per cent. of Roman Catholics. An Episcopal church in the immediate vicinity draws its choir material from the remaining 10 per cent!!!

A peculiar feature of New York life is the incessant moving* of families to distant districts. This continual migration takes place to a certain extent in Philadelphia and Chicago, but the geographical conformation of Manhattan Island makes this moving process very disastrous to choirmasters. When a choir-boy "moves" he often gets beyond reach entirely. Moreover, city boys often go to work at an early age. This seriously interferes with choir duties. It is, therefore, for the reasons given, quite possible for a New York choirmaster to find himself worse off as far as material is concerned than his country brother.



THE ONLY churches in the city that are free from this perpetual worry over the question of vocal supply are Grace Church and the Cathedral of St. John the Divine. The former has had the advantage of a fine choir school for many years, and the applications for admission are said to be greater than the demand. The latter is just realizing the benefit of the half million dollar endowment fund recently given by Mr. Bourne for the maintenance of the new school.

It will be interesting to watch the development of an institution that has such a vast amount of money at its back.

We have been informed that the Cathedral school authorities will make an effort to draw choristers from all over the country by means of advertising, or by any means whatever likely to bring about the desired result. Would not this indicate that the second largest city on earth affords an insufficient field for the supply of treble material? Or does it merely mean that it is easier to draw leading choristers from out of town choirs (where the tedious process of "selection" has been completed) than to sift the vast crowd of unknown boys within a few miles of Morningside Heights? We also understand that both of these New York schools will aim to secure only the sons of gentlemen, in order

*The result of the so-called "apartment" life.

to insure a high morale among the pupils.

Excellent as the plan appears from certain standpoints, is it not true that musically highly gifted lads are found among the middle classes? And is it not true that the world's greatest vocal artists have not sprung from aristocratic sources?

Is the gift of a beautiful voice combined with natural musical talent necessarily connected with social origin?

TO WHAT extent chorister boys from far-distant places will leave their homes to be educated at Gotham, in return for their services as singers, remains to be seen. It is true that certain "crack" choirs in England (notably the university choirs) have "waiting lists" from all parts of the British Isles; but the conditions are different on their side of the water, where we lack the influence of an established church and a universal interest in ecclesiastical music. An interest that already exists and that has existed for centuries is not the same as one that must be cultivated, as it were, and brought into being. The American public schools are so excellent that few parents are dissatisfied with them—this fact has a bearing upon the question. It is, however, too early to speculate upon the outcome of the Bourne endowment. After a year or two surprising and brilliant results may, and probably will, ensue.

THE effects of the war in regard to both secular and sacred music are growing more and more complicated. We read in *Musical News*, London:

"The announcement that the Music Committee of the Corporation of London has decided to dispense with the services of all the professors on the staff of the Guildhall School of Music who are of German, Austrian or Hungarian nationality, will be received with mixed feelings. We cannot say whether other institutions will follow suit, but in any case the position of such professors is likely to be fraught with difficulty. It is, of course, one of the consequences of a state of war that strong antagonisms should be aroused, and it is hardly to be wondered at if the impulse should be obeyed to treat the foe as the foe treats us. We do not suppose, for exam-

ple, that any English, French or Russian teacher who happened to be on the staff of a German educational establishment would be allowed to retain his post. That is the fortune of war, and must be endured."

A correspondent of the London *Guardian*, while undoubtedly alive to the seriousness of the situation, thinks that it presents an aspect bordering upon the ridiculous. He says:

"The effects of the war will surely be further reaching than we at first imagined. In the secular press some time ago I read that the compositions of German musicians—Handel, Beethoven, Bach, Mozart, Mendelssohn, etc.—must be discarded. Now in your issue of this week I see that in one church at least one well-known hymn, 'Now thank we all our God,' must not be used because the tune is traditionally ascribed to a German who lived 250 years ago. A great many other hymns and most of our best music must, of course, follow suit! Furthermore, one tune to 'God Save the King' is really the tune of the Prussian National Anthem. Must not we also jettison that?

"The effects by no means stop with music. Protestantism was emphatically 'made in Germany.' Shall we be dictated to in religion as well as music by this overbearing people? Perish the thought! No patriotic Englishman can remain a Protestant. The tyranny invades even our scholarship. The Higher Criticism and Rationalism in general are purely German. Can we continue to accept the theological conclusions of this uncivilized race? No; we must go back to Matthew Henry. No one must use a Bunsen burner, and Liebig's extract of meat will be strictly taboo."

THE recent death of Samuel B. Whitney, organist and choirmaster "emeritus" of the Church of the Advent, Boston, removes a notable figure from the field of church music.

Mr. Whitney was born at Woodstock, Vt., on the 4th of June, 1842. He was educated in the public schools of his native place, and afterward attended the Vermont Episcopal Institute at Burlington.

Early in life he showed a fondness for the organ—in fact, he became the organist of the parish church at Woodstock when he was but thirteen years of age. All of his musical in-

struction he received in this country. Of his preceptors the most distinguished was Professor John K. Paine, of Cambridge.


After finishing his school career Mr. Whitney became successively organist of Christ Church, Montpelier, Vt.; St. Peter's Church, Albany, N. Y., and St. Paul's Church, Burlington, Vt. At one time he served Professor Paine as his assistant at Appleton Chapel, Cambridge (Harvard University). At the age of twenty-nine Mr. Whitney was appointed organist and choirmaster of the Church of the Advent, Boston, where he continued in active service until November, 1908, when he retired as organist emeritus.

To properly estimate the value of his work and influence in New England, in the training of male choirs and in the development of Anglican choral ritual, it should be remembered that in 1871, when he first became organist of the Advent, the "choral service" and everything that pertained to it was more or less under the ban. In Connecticut, for instance, as late as 1884 there were but two or three "boy choirs"; and in Maine, New Hampshire, Vermont and Rhode Island there were, at the beginning of Mr. Whitney's career, very strong prejudices against Anglican tradition.

It is not too much to say that the Church of the Advent, Boston, exerted an influence in furthering the cause of church music in New England similar to that exerted by Trinity Church, New York, in the Middle States. In this influence Mr. Whitney was an important factor.

As "visiting choirmaster," he was in constant demand, and his work was by no means confined to Massachusetts. He was distinctly a musical pioneer at a time when pioneers were scarce and badly needed. As a solo organist he was in the front rank, and as a Bach player he achieved unusual distinction. He was a composer of merit, and his service music is well known to American choirmasters.

By his death the Episcopal Church loses one of her most esteemed musicians.

HE *Living Church* (Chicago) recently gave prominent space to an article entitled "Choir and Congregational Singing," by Mr. F. Leslie Calver, organist and choirmaster of Holy Trinity Church, London, England.

We are heartily in accord with Mr. Calver when he says that, notwithstanding the vast strides made in choral art by English Cathedral and Collegiate choirs, congregational singing has not made any great advance. But we do not think that the hints he gives concerning "Full Deep Breathing," "Imagination," "Vowel Elongation," "Phrasing" and "Expression" are of immediate importance in the training of congregations. Useful as they may be for choirmasters in dealing with their regular choristers, they are beyond the practical reach of average congregations. We use the term "immediate" to indicate that other matters relative to congregational singing need attention before we come to the finer details of choral work.

There are three troublesome problems to be faced in regard to this vexed question: (1) The attitude of the clergy. (2) The attitude of the people. (3) The attitude of organists and choirmasters.

We shall not be far from the truth in saying that the clergy complains a good deal about silent congregations, *without doing anything to bring about a change*. The people also complain, and do as little as the clergy. Many are even hostile to the theory that choirs should sing less and congregations more! Organists and choirmasters, appreciating all this, are at their wits' end to know how to get at the root of the matter—which is really the unwillingness of people (clergy included) to attend rehearsals and learn something about singing.

We all know that if we can get near enough to a bird to put salt on it, we can catch it. Certainly before we can teach the "people" such intricate details as are mentioned by Mr. Calver we must secure their regular attendance at "congregational rehearsals"—in other words, "catch" them. This seems simple enough, but in ninety-nine churches out of a hundred it is the very thing that cannot be done.

In some churches where the music is very simple and oft repeated there is "spontaneous" singing, brought about without any instruction whatever. A notable case in point is the singing of the congregation in the Christian Science "Temple" in West Ninety-sixth Street, New York City.

But given more or less elaborate service music, with few repetitions of *hymns*, etc., and

with no rehearsals, this element of spontaneity is eliminated. What is needed, then, is sufficient enthusiasm and interest in the work to induce people to go to some trouble—to recognize the fact that learning to sing is not an easy matter to be picked up at random.

Mr. Calver begins his article with certain statements that will appear to American choir-masters to be somewhat behind the times. He forgets that we are not living in the period 1860-1880, when male choir training was in its infancy in the United States. He even singles out *four* men (supposed by him to be Englishmen) as the choral captors of America! He evidently does not know that one of the four, holding the first position in the land, is a native-born American. We read:

"The capture by America of such men—who are not merely organists, but *choir trainers* in the highest sense of the term—has naturally stimulated increased interest in choral singing in the United States. England is now pretty generally recognized as the ideal training ground for choir-masters. This remark is not made in any 'lick-creation' spirit by one who might, as an Englishman, be expected to see through English glasses. It is simply a statement of what has come to be accepted as an axiom, even in musical centers like Paris, where vocal art maintains, nevertheless, a high standard. Nor is the reason for this far to seek. In English Cathedrals and collegiate choirs, the treble part is mostly sustained by boys, whereas on the Continent and in America, ladies mostly perform the same duty. Their position as disciplinarians naturally leads English choir-masters to insist upon the exact effects they desire—so far, at all events, as the juvenile singers are concerned. This, in turn, stimulates better efforts on the part of the adults and adult choirs generally; and thus more satisfactory all-around results obtain."

We might add that the second best organist's position in this country is held by a "native," and the third best by one of German ancestry. "The capture of America" is a large expression—a phrase of the first magnitude.

In our humble opinion, it cannot appropriately be used with personal reference to any one save a certain distinguished citizen of Genoa named Cristoforo Colombo.



OUR remarks in a past issue regarding the ill effect of long services and sermons seem to have caused offense in some quarters, and it has been suggested to us that organists are chiefly to blame, and that the trouble lies with their selection of lengthy hymns and anthems and tiresome settings of the morning and evening canticles. This may be true to some extent, but is it not rather unusual in these days for people to complain of too much music?

As far as long hymns are concerned, they are often selected by the clergy, and organists use them because they are obliged to. Some hymns have eight, nine and even ten stanzas, while a few have still more.

The apparent length of hymns depends somewhat upon when they are used. One of eight or nine stanzas, in a long service, or following a lengthy sermon, is apt to seem twice its real length. As for the canticles for morning and evening prayer, they are shorter than they used to be, and this is specially true of the *Te Deum*. There was once much dissatisfaction over this canticle, and so much time was spent in singing it that efforts were made to cut it down to *ten minutes!*

This was, as our readers will probably surmise, during the old "quartet régime," when women soloists were much in evidence. In those days even the *Venite* was set in anthem form, and as there was no eucharistic music, choral "display" was centered upon Morning Prayer. It is a matter of historical accuracy that in the year 1857 the House of Bishops of the Episcopal Church appointed a committee, consisting of the Rev. Dr. Muhlenburg and several other clergymen, to look into the matter and see if anything could be done to bring the *Te Deum* within reasonable bounds.

This committee actually advertised for a musical setting, and offered a prize for one not exceeding ten minutes in length.

As late as 1886 a *Te Deum* was sung at the regular morning service in one of the most prominent churches in New York, which lasted twenty-three minutes. It was performed by a quartet of men and women, and consisted of fragments of various compositions, "fitted in" to suit the soloists and organist. This "performance" was the last straw to break the choir's back—the quartet

was eventually dismissed and a vested choir of men and boys organized to take its place.

This case was, to be sure, an extreme one, but in those days very queer things happened.

To return to the question of long services, it seems remarkable to us that church authorities fail to see that more is lost than is gained by them.

In view of certain statistics, showing that four-fifths of the population of large cities are non-churchgoers, the unwisdom of tiring people out with protracted services (from whatever cause), thereby repelling congregations instead of attracting them, must be evident to all persons possessing common sense.

Where there is too much preaching, the case is bad.

Where there is too much preaching and too much music, the case is worse.

There are perfectly legitimate methods of abbreviating divine service, musically and otherwise, and they should be employed too liberally, rather than too sparingly.

AMERICAN organists who have never enjoyed the opportunity of hearing the "London Sunday School Choir" are reminded that we are behind the times in this country in the development of Sunday school music. Several times a year this London organization gives public concerts of importance. For instance, a fine performance was given last February at the Royal Albert Hall, at which choruses from Handel's "Sampson," and "Acis and Galatea," Mendelssohn's "Hymn of Praise," and Berlioz's "Childhood of Christ" were sung.

On June 17 three concerts will be given at the Crystal Palace. Five thousand juveniles will sing selections from "Israel in Egypt" and the "Redemption," together with anthems by Elgar, Goss, Dakeley, Parry and Coleridge Taylor. The best we can do on this side consists (in most cases, although we admit that there are exceptions) of bad hymn tunes sung on Sundays, in every possible key except the right one, and with execrable voice production. It is high time to take a lesson from London.



WE HAVE referred in former issues of the REVIEW to the future choir school of St. Thomas' Church. This school has been under consideration for some time, and sufficient subscriptions are now in hand to warrant the prophecy that the institution will be in running order within a few years. The St. John's school will probably act as an "accelerator," and we feel justified in congratulating Mr. Tertius Noble in advance. We trust he will have even a finer "plant" than that at St. John's, although anything better can hardly be imagined.

Where the *fourth* New York choir school will be remains to be seen—very likely at All Angels' Church, West End Avenue, or, perhaps, at St. James' Church, Madison Avenue. In both of these parishes there is a warm interest taken in choral affairs, and a progressive policy is apt to be followed at any time.



THE luncheon that celebrated in June the fiftieth anniversary of the foundation of the Royal College of Organists was a joyous affair. Sir Alexander Mackenzie was deeply moved by the sight, "the finest assembly of organists in the world," according to Sir Walter Parratt, for this society has "raised and settled for all time the social and the artistic status of the organist." Before the existence of this society the organist was a little lower than the sexton. Sir Walter Parratt was in humorous vein and incited his hearers to inextinguishable laughter. The *Daily Telegraph* acquaints us with his best joke of the afternoon: "Referring to Sir Alexander Mackenzie's description of the tenderfoot on the pedals, the speaker remarked that he often told pupils who were awkward with their feet that he would not have their pedal extremities make a Bunyan's Pilgrim's Progress." No wonder he first tried this jest on his pupils, for the laughter of a pupil is a hair-trigger laugh in the presence of his jocose teacher.

On August 27 a concert was given by the Bar Harbor Choral Society, under the direction of Maurice C. Rumsey, in the Building of Arts, Bar Harbor, Me. The programme included "Hiawatha's Wedding Feast," by Coleridge-Taylor, and Courtlandt Palmer, soloist, played the "Liszt Piano Concerto in Eb." A chorus of ninety voices and an orchestra of players from the Boston Symphony Orchestra assisted.



J. WARREN ANDREWS, A.G.O., WARDEN
GOTTFRIED H. FEDERLEIN, F.A.G.O., GEN. SEC.

S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

HEADQUARTERS

Judging from a very enthusiastic Council meeting last Monday morning, September 28, the first of the new season, members of the American Guild of Organists may well expect a very busy, prosperous and eventful Guild year. Plans of public meetings, organ recitals, both in connection with the Guild and the Board of Education, and many other matters of interest and benefit to the members, were discussed at length by those present, who were Messrs. J. Warren Andrews, Elmer Milligan, Munson, Brewer, Buhrman, Carl, Demarest, Federlein, Gale, Hedden, James, Keese and Norton.

The election of the following officers of the Western New York Chapter was ratified:

Dean	William Irving Lyon.
Sub-Dean	George B. Penny.
Secretary	Alice C. Wysard.
Registrar	Helen J. Schaefer.
Treasurer	Mrs. Charles L. Garner.
Auditors	George E. Fisher.

EXECUTIVE COMMITTEE

Mrs. O. M. Myers,	Norman Nairn,
Mrs. Louis Fuller,	Seth C. Clark,
Mrs. Allan B. Fraser,	Isaac Perduyn,
Elliot C. Irvin,	Charles E. Van Laer,
	Harry L. Vibbard.

The election of the following officers of the Northern Ohio Chapter was ratified.

Dean	Albert Riemenschneider,
Sub-Dean	E. Seton Blythe,
Secretary	Mrs. Otis Benton,
Treasurer	Charles M. Coe,
Registrar	Miss Patty Stair, F.A.G.O.
Auditors	George A. Yost,
	M. R. Dickey, Jr.

EXECUTIVE COMMITTEE

J. R. Hall,	George W. Andrews,
W. K. Breckenridge,	James H. Rogers,
Charles E. Clemens,	Miss Caroline M. Lone.
George G. Emerson,	

The Warden was authorized by the Council to ratify the election of officers of the new North Carolina Chapter.

It was passed by the Council that Colleagues be permitted to wear the Guild badge, an embroidered reproduction of the Guild seal, on the left sleeve of the gown.

The following were elected Colleagues:

Edward Shippen Barnes	.....	New York City.
Miss Evalyn Crawford	.....	New York City.
Melville Charlton	.....	Brooklyn, N. Y.
Miss Amanda G. Van Tassel	.....	Jersey City, N. J.
Franklin N. Helms	.....	Summit, N. J.
Harry J. Bogardus	.....	Middletown, N. Y.
Francis Cuyler Van Dyck, Jr.	.....	Lawrenceville, N. J.
Mrs. Russell R. Dorr	.....	Portland, Ore.
Charles A. Sheldon, Jr.	.....	Atlanta, Ga.
D. F. Easterday	.....	Lincoln, Neb.
Mrs. Florence Hall Clague	.....	Minneapolis, Minn.

A number of inquiries have been made by members who have recently remitted dues to the General Treasurer, and have not received any receipt or acknowledgment of same. As Dr. Victor Baier, the General Treasurer, has been in Europe the entire summer, letters addressed to him personally at the

office have not been opened, which accounts for this misunderstanding. We assure our members, however, that the matter will be adjusted in the course of a month.

On application to the General Secretary, Mr. Harold Vincent Milligan, members may now obtain the clasp pin, which has been greatly in demand. The pin or the button is a very artistic reproduction in gold and enamel of the Guild seal reduced to a size suitable to be worn as clasp pin, scarf pin or lapel button. The price is \$2 for the solid gold and \$1 for the rolled gold.

It is hoped that all American organists will unite with the Guild in the playing of the "Festal March in F" of Arthur Foote on Thanksgiving Day. Mr. Foote may safely be called the Dean of American Musicians, and this movement is but a slight expression of the tribute he so justly deserves.

Members of the Guild will be greatly surprised to learn of the illness of Mr. G. Waring Stebbins, for many years a member of the Guild and of the Guild Council. Mr. Stebbins, who has undergone a severe operation, is now in Moses Hospital, Ticonderoga, N. Y., and it is said that it will be many months before his entire recovery.

By all means get a copy of "The American Guild of Organists, Its Aims and Purposes and Advantages of Membership," written by T. Scott Buhrman. Mr. Buhrman has presented a very attractive booklet, written in a straightforward manner, which may be obtained from the Guild office, 90 Trinity Place, New York City, at no cost.

On Thursday, October 1, the Year Book Committee, consisting of Messrs. Milligan, Federlein, James and Buhrman, and on Friday, October 2, the Membership Committee held very important meetings.

VIRGINIA CHAPTER

The Norfolk-Portsmouth members of the Virginia Chapter had a most successful and well-attended meeting on September 30. The members were called together by the Executive Committee of the Chapter, which has charge of all local affairs. Plans for the season include public services and recitals, several very interesting events being planned to combine chorus choirs and also quartette choirs. The regular monthly meetings are to be held at different churches, the organist of the church to have the programme in charge, some organ topic to be discussed, with illustrations at the organ. The next meeting will be at the First Presbyterian Church, the organist, Mr. William H. Jones, A.A.G.O., being host at this gathering. "Modern Tendencies in Organ Music" being the subject for discussion and illustration.

MARYLAND CHAPTER

In honor of the one hundredth anniversary of the writing of the American national anthem, "The Star Spangled Banner," an organ recital was presented by J. Norris Hering, F.A.G.O., at Christ

Church, Baltimore, Md., the programme being as follows:

Sonata in B flat.....	Mendelssohn
Andantino in G minor.....	Fränck
Rhapsodie in D major.....	Saint-Saëns
Pastoral from Second Symphony.....	Widor
Allegretto and Lento from Seventh Symphony.....	Widor
Scherzo.....	Gigout
Marche aux Flambeaux.....	Guilmant

MINNEAPOLIS

The Minneapolis Chapter of the Guild of Organists held its first meeting of the season at St. John's Club House, St. Paul, the new Dean, G. H. Fairclough, presiding. After the business meeting, at which many things of vital interest to the Chapter were discussed, Mr. James Lang of Minneapolis read a paper on "Extemporization," illustrating same with examples on the piano.

Contrary to published reports, the officers for the year are:

Dean	G. H. Fairclough.
Sub-Dean	Hamlin Hunt.
Secretary	Harold Tower.
Treasurer	Stanley R. Avery.
Registrar	James Lang.
Librarian	Miss Wainman.
Auditor	Edmund S. Ender.

EXECUTIVE COMMITTEE

Mrs. J. C. Landry,	Mrs. Frank du Fresne,
Miss Jean Adie,	G. A. Thornton,
Mrs. S. N. Reep,	Mrs. G. L. Lang,
Royce Mintener,	Carl Youngdahl,
	Miss Isabel Pearson.

NORTHERN CALIFORNIA CHAPTER

The Chapter gave a delightful dinner in honor of David Stanley Smith, of the music department of Yale University and head of the music department of the summer session of the University of California, at the Sequoia Club, San Francisco, June 29. There was a select gathering of prominent musicians, who responded to the call of Dean Dr. H. J. Stewart, and the guest of honor, who is a Fellow of the Guild, must have felt gratified at the attention given him. Dr. Stewart referred to the standing of the guest of honor as a musical author-

ity, and also to the former visit of Arthur Foote, whose illness prevented him from resuming the place which he occupied before, which is now to be occupied by Dr. Smith. Dr. Stewart also told with pride that this year California has sent 25 per cent. of the total number of entrants for the Guild's examination. He also emphasized the fact that membership of the organization meant, not merely proficiency as an organist, but all-around musicianship. Incidentally he referred to the Royal College of Organists, England, and expressed a wish that the different branches of the profession might combine for the improvement of conditions by means of musical self-betterment. He also alluded with gratification to the prize of \$25 given by the Wiley B. Allan Company, at the instance of George R. Hughes, to the winner of the highest number of marks at the local Guild examination, and spoke of the stimulus given by such awards. Dr. Smith responded to the address of welcome and expressed his satisfaction at being able to find out for himself as to the musical standing of California, of which he had already heard favorable reports. He also spoke in protest against the use of music as an accompaniment to social observances. He told of the stand which Dr. Horatio Parker has always made against the use of music while the public assembles for the commencement exercises at Yale, and adverted sadly to restaurant music and the postlude with which the organist empties the church. Among other guests present were Redfern Mason, of the *San Francisco Examiner*; Miss Cora Winchell, of the *Chronicle*, and the editor of the *Pacific Coast Musical Review*, who also joined Dr. Stewart in bidding a hearty welcome to the guest of honor and who pledged their support to the Guild in its fine work as to the perpetuation of efficiency in the profession. Several of the Chapter rendered a musical programme, which included compositions of Dr. Smith and Dean Stewart.

The Northern California Chapter of the American Guild of Organists enjoys rapid growth and steady success. Dr. Stewart has done a great deal this year to bring this fine organization prominently before the public, and he has worked also toward its inner growth and its expansion of intellectual musical standards.

Requirements for the Guild Examinations for 1915

FOR THE CERTIFICATE OF ASSOCIATE

First Day, Work at the Organ

- Candidates must be prepared to play the whole or any portion of one of the following compositions, the selection of the piece to be made by the candidate:
 - Prelude and Fugue in G major, Bach, Book II, No. 2, Peters' Edition.
 - Second Sonata, Opus 42, G minor, Merkel. (First movement.)
- A sight reading test, of moderate length, for the organ.
- Play at sight from vocal score, G and F clefs (four staves).
- Transpose at sight a short passage, into two keys, neither more than one tone above or below the printed music.
- Harmonize at sight, in four parts, a given melody.
- The candidate will be expected to play an accompaniment.
- Fill up a figured bass at sight, in four parts, without pedal.
- Tests in modulation:
 - To nearly related keys.
 - To remote keys.

Second Day, Paper Work Away from the Organ

9 A.M.

(3½ hours allowed for this paper)

- To a given melody add Alto, Tenor and Bass parts.
- Counterpoint in two, three and four parts, in various species and combinations of species. Three examples will be set.
- Write answers to fugue subjects and show at least one counter-subject to each, in double counterpoint at the octave.
- Questions in general musical knowledge drawn exclusively from "The Evolution of the Art of Music," by Parry. (D. Appleton and Co.)

2 P.M.

(3½ hours allowed for this paper)

5. Ear Tests:

Write down from dictation two brief melodies, of which the keys will be announced and the Tonic Chords struck. Each passage will be played over three times. The following specimens indicate the approximate difficulty of the tests which will be given:



6. Transcribe a short pianoforte passage to make it effective for the organ.
7. To a figured bass add soprano, alto and tenor parts.
8. To an unfigured bass add soprano, alto and tenor parts.
9. Write a sixteen-measure sentence, introducing certain modulations and cadences which will be specified.

N. B.—Candidates must be prepared to use the C clef for alto and tenor parts, in test No. 2.

FOR THE CERTIFICATE OF FELLOW

First Day, Work at the Organ

1. Candidates must be prepared to play the whole or any portion of both of the following compositions:
 - (1) Prelude and Fugue in A minor, Bach, Book II, No. 8, Peters' Edition.
 - (2) Sonata in D minor, Opus 30, Merkel. (Arranged from the duet for Organ.)
2. A sight reading test, of moderate length.
3. Play at sight a short passage in vocal score, C, G and F clefs.
4. Transpose at sight a passage in short score into two keys, neither more than a major third above or below the printed music.
5. Harmonize at sight a given melody in four parts.
6. Improvise on a given theme.
7. Fill up a figured bass, at sight, in four parts.

Second Day, Paper Work Away from the Organ

9 A.M.

(3½ hours allowed for this paper)

1. Counterpoint in three, four and five parts, in various species and combinations of species. Three examples will be set.
2. Write an exposition of a four-part fugue on a given subject, and show a close stretto. This may be written for voices, strings or organ. (There will be a subject suitable for each.)
3. Questions in general musical knowledge drawn exclusively from "The Evolution of the Art of Music," by Parry. (D. Appleton and Co.)

2 P.M.

(3½ hours allowed for this paper)

4. Ear Tests:

Write down from dictation two progressions of chords, of which the keys will be announced and the tonic chord struck. Each passage will be played over three times. The following specimens indicate the approximate difficulty of the tests which will be given:



5. Orchestrate a given passage for a certain specified number of instruments.
6. To a given melody add alto, tenor and bass parts.
7. Add, to a given ground bass, soprano, alto and tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally

with imitations, making a continuous composition.

8. Compose the opening twenty-four to thirty measures of the first movement of a string quartette. The first two or three measures will be given. Give a sketch of a suitable second principal theme.

Candidates must secure 70 per cent. of the total marks in each section of the examination, i.e., Organ Tests and Paper Work, and also one-half of the marks allotted for each test.

The fee for each examination is \$10.00, payable to the chairman of the Examination Committee, New York, or to the Dean of the local Chapter.

Candidates failing in either section of either examination may, upon payment of half fee, be re-examined in that section, provided that such candidates re-enter for the next ensuing examination.

Candidates should register not later than May 1, 1915. All correspondence in regard to the examinations should be sent to the Chairman of the Examination Committee, Warren R. Hedden, 170 West Seventy-fifth Street, New York, N. Y.

Various Notes

The United Presbyterian Board of Publication of Pittsburgh, Pa., has issued a complete list of Anthems with Psalm Texts. The Psalms are given in their numerical order and a brief description of each setting is included. This valuable list should be in every choir library, not only in Presbyterian churches, but in churches of every denomination. Copies may be obtained from the Board at 209 Anderson Street, Pittsburgh, Pa.

The organ department of Oberlin College will be greatly strengthened this year by new equipment. In January the Ernest N. Skinner Co. of Boston will install in Finney Memorial Chapel a \$25,000 organ, which will be the finest instrument in this section of the country. About the same time this company will put in a \$11,000 instrument in the Second Congregational Church. The Roosevelt organ in Warner Concert Hall will also be rebuilt this winter by the Skinner Co. This will include new electric action and console, revoicing of reeds and substitution of several sets of pipes throughout.

The famous house of Lyon & Healy of Chicago celebrated its fiftieth anniversary on October 1. We tender our respectful congratulations and best wishes for the next fifty years.

The Philharmonic Society of New York, Josef Stransky, conductor, announces the following series of concerts for the forthcoming season: Twelve Thursday evenings, beginning October 29; sixteen Friday afternoons, beginning October 30; twelve Sunday afternoons, beginning November 15, all at Carnegie Hall, and two concerts for young people at Æolian Hall, January 2 and February 6.

The Symphony Society of New York, Walter Damrosch, conductor, announces its programme for the coming season. There will be eight Friday afternoon concerts, beginning October 23; sixteen Sunday afternoon concerts, beginning October 25, and a special concert on February 4 with Paderewski as soloist. There will be the usual list of prominent vocalists and instrumentalists. The season of 1914-15 marks a new era in the history of the Symphony Society, for the magnificent endowment made and announced by its president, Mr. Harry Harkness Flagler, during the spring of this year enables the society in future to continue its work without restrictions of any kind and under ideal conditions. The concerts will be given at Æolian Hall with the exception of the special performance on February 4, which will be at Carnegie Hall.

Frederic Rogers gave an organ recital at the State Institution, Polk, Pa., August 2: "Suite," Rogers; "Berceuse," Kinder; "Funeral March and Chant of the Seraphs," Guilmant; "An Evensong," Rogers; "Canzonetta," Op. 70, Lemare; "Pilgrims' Chorus," Wagner. August 9: "Pastoral Suite," Demarest; "Intermezzo," Webbe; "Symphonic Romane," Op. 73, Widor; "The Nightingale and the Rose," Saint-Saens; "Gavotte," Thomas; "Grand Choeur Dialogue," Gigout.

Edward Kreiser gave an organ recital at the Methodist Episcopal Church, Wellington, Kas., July 3: "Toccata," in F, Crawford; "Andante" (from "Pathétique" Symphony), Tchaikowski; "Fugue," in D minor, Bach; "Clock Movement" (Fourth Symphony), Haydn; "Kamenoi Ostrow," Rubinstein; Concert Caprice, Kreiser; Concert Fantasia on "My Old Kentucky Home," Lord; "Chant Negre" (new), Kramer; Grand Fantasia on Themes from "Tannhäuser," Wagner.

ORGAN MUSIC FOR MOVIES

Nothing in contemporaneous life compares in growth with the motion-picture idea. The figures as to the yearly increase are dazzling, and the end is not yet.

There must be music for the movies, and there always is music—save the mark. Usually it is mediocre; too often it is unmentionably bad; rarely it adds a meaning to the pictured sentiment.

In the last year or two there has been a reaching out by the more progressive managers for something better, larger orchestras, more carefully adapted music, until recently there was a large Broadway production of a pictured poem, which was given with an orchestra of fifty men and a chorus of forty voices, and with a complete written musical score for every moment of the action.

Visitors to the redoubtable Oscar's new opera house on Lexington Avenue will question seriously if after all the Metropolitan injunction did not render the public an unintentional service in that it turned this keen and artistic mind to the motion-picture field. Here pictures are mounted in a thoroughly adequate way. A large orchestra under a capable and painstaking conductor, a three-manual Möller organ of forty stops, with A. Bimboni at the keyboard, and an ensemble of operatic vocalists render a musical accompaniment to the motion picture that is bound to attract an entirely new clientele. The interpolation of scenes from opera with scenery and costumes between the pictures is not only a delicious bit of characteristic audacity, but it stamps the entire entertainment with a dignity and bigness woefully lacking in the usual picture show.

A brand-new field for organists! Only on an organ is it possible to properly register the correct musical illustration of the sentiment on the screen. Many pictures demand a closely adapted accompaniment, and no orchestra can possibly change the style of playing to suit the action nor modulate into another selection. Only an organist, and one of really first-class attainments, can do such pictures justice.

The names of a few of the men who have been attracted from the church or concert field will indicate the trend and will help to make the organist who enters this field feel at home. Among the better known are Richard Henry Warren, Dr. Percy Starnes, Arthur Depew, Herbert Sisson, Granville Smith, H. Leslie Goss and Th. Musgrove. Many of these still maintain their church connections. Mr. Warren commutes weekly from Boston to direct the music at the Church of the Ascension. Mr. Warren's work in Boston while in some respects unique, is perhaps sufficiently typical for illustration. The Scollay Square Olympia, where he plays, is equipped with a four-manual Möller of his own design, which

is in many respects a wide departure from the conventional type of instrument. The organist is starred as the leading feature of this large vaudeville house and the organ, to use a theatrical term, is "circussed." Mr. Warren's chief number at each performance is a sort of rhapsody, consisting of typical organ themes with perhaps a hint of a popular melody all worked up with original matter to constitute an effective and legitimate organ number, but planned to display the special and unusual resources of his particular instrument, the object being to make the organ interesting every moment. How well he has succeeded in this may be appreciated when it is realized that his featured number has been in the bills of this one house for ten months with no diminution of its popularity.

Mr. Warren usually plays also for the one feature picture of the bill, and his method with pictures will repay the study of any organist. The invention of motives for the different characters of the picture, the adaptation of a theme and its musical elaboration, the illustration of dialogue, characteristic bits invented for special requirements of the picture and many personal peculiarities of style are heard in the course of a picture.

Organists of limited imagination, without originality and without an extensive repertoire, will find no place in this new field. The musical requirements are severe, but the financial rewards are considerable and the work is intensely interesting to those who are fitted for it.

Church Notes

The oratorio "Elijah," by Mendelssohn, was rendered by the choir of the Fourth Congregational Church, Hartford, Conn., at their dedication service on September 20, R. L. Baldwin, choirmaster.

The following anthems will be rendered during October at St. Paul's Church, Baltimore, Md., A. R. Willard, O. and C.: October 4—"God So Loved," Stainer; "Lord of Our Life," Field; "O Lord, Most Holy," Abt; "Behold, God is Great," Naylor; "Like as a Father," Martin; "Hearken Unto Me," Sullivan; "O for the Wings of a Dove," Mendelssohn; "In Humble Faith," Garrett; "O Gladsome Light," Sullivan.

At the Old First Church, Springfield, Mass., H. H. Kellogg, O. and C., the following works were rendered during September: "King All Glorious," Barnby; "The Lord is My Shepherd," Smart; "In the Beginning," D. D. Wood; "There Shall Be No Night," D. D. Wood; "And All the People Saw," Stainer; "Praise the Lord," D. D. Wood; "Magnificat in C," Buck; "Arise! Shine," Foote; "O Gladsome Light," Buck; "The Lost Sheep," Foster; "Hear, O My People," Stevenson; "Te Deum in Bb," Macfarlane.

Obituary

Robert Hope-Jones, organ builder and inventor of many of the notable improvements made in the organ during the last twenty years, died September 13, in Rochester, N. Y., where he had gone from his home in Buffalo on business. He was born February 9, 1853, the third son of the late William Hope-Jones, of Hooton Grange, Cheshire, England, and Agnes Handforth, a daughter of the rector of Ashton-under-Lyne, Lancashire.

He was a member of the British Institute of Electrical Engineers, the Royal College of Organists, London, and of the American Guild of Organists. In 1893 he married Cecil Laurence of Maidstone, England.

Festival Service Music

SETTINGS OF THE Te Deum Laudamus

Suitable for Festival Occasions

ERNEST BARNARD	
Te Deum in G	.12
ARTHUR FOOTE	
Te Deum in Bb minor	.12
A. W. LANSING	
Te Deum in Bb	.20
G. W. MARSTON	
Festival Te Deum in D	.20
H. W. PIERCE	
Te Deum in Db	.12
P. A. SCHNECKER	
Te Deum in Bb	.12
C. V. STANFORD	
Te Deum in C	.16
BRUCE STEANE	
Te Deum in D	.12

SETTINGS OF THE Magnificat and Nunc Dimittis

Suitable for Festival Occasions

THOMAS ADAMS	
Magnificat and Nunc Dimittis in D	.12
F. L. BEDWELL	
Magnificat and Nunc Dimittis in Eb	.12
JAMES H. ROGERS	
Magnificat in C	.12
Nunc Dimittis in C	.08
FREDERICK N. SHACKLEY	
Magnificat and Nunc Dimittis in D	.12
CHARLES VILLIERS STANFORD	
Magnificat and Nunc Dimittis in C	.16
G. STOKES	
Magnificat and Nunc Dimittis in Eb	.12

The above may be had on selection

Christmas Songs

GENA BRANSCOMBE	
Hail, Ye Tyme of Holidayes (2 keys)	.50
JOHN HYATT BREWER	
The Angels' Christmas Song (2 keys)	.50
With violin obligato	.65
E. W. HANSCOM	
The Prince of Peace (2 keys)	.50
With violin obligato	.65
BRUNO HUHN	
Angels from the Realms of Glory (2 keys)	.50
FRANK LYNES	
Redeemer, Saviour, Lord! (2 keys)	.50
CARLO MINETTI	
It Came Upon the Midnight Clear (3 keys)	.50
RAYMOND C. ROBINSON	
Behold, I Bring You Good Tidings (2 keys)	.50
With violin obligato	.65
WILLIAM R. SPENCE	
On Bethlehem's Plain (2 keys)	.50

ARTHUR P. SCHMIDT

BOSTON LEIPZIG NEW YORK
120 Boylston St. 11 West 36th St.

Reviews of New Music

PRELUDE IN G MINOR IN 7/4 TIME. Walter S. Vale.

PRELUDE, TRANSFORMATION SCENE, AND GOOD FRIDAY MUSIC. From "Parsifal." Arranged by George J. Bennett.

ALLEGRO MODERATO. From Concerto No. 6, in Bb. T. A. Arne.

BLEST ARE THEY THAT MOURN; ALL FLESH DOTH PERISH; HOW LOVELY ARE THY DWELLINGS FAIR. From Brahms's "Requiem." Arranged by John E. West.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Vale's "Prelude" is avowedly conceived in orchestral vein. Four manuals are required for its proper performance, and the player is told that "the registration should resemble as closely as possible the tone-color of strings and horns"—not a difficult matter on a good modern organ. The orchestral spirit is further present in the restless rhythm, the 7/4 tempo being made still more irregular by the *rubato* direction. The result is a very interesting and effective piece of organ music, suitable either as a voluntary on a solemn occasion or as a recital piece. The harmony is modern without being eccentric, and the curious swaying rhythm is well maintained throughout the six pages. The *largamente* section, with its double pedal and big chords leading up to a climax, is particularly fine. The work begins and ends softly. It is moderately difficult, and its adaptation to an organ of three manuals would present no difficulty.

The extracts from "Parsifal" have been admirably arranged for the organ by Dr. G. J. Bennett. The transcriber has not overlooked the fact that in their new guise the works must be effective as organ music. Too often arrangements of this kind, by attempting to give too faithful a copy of the score, are playable only by a super-organist on a super-organ. The versions under notice make no such demands. The Prelude and Good Friday music need only an organ of three manuals, and the fourth manual in the Transformation scene is *ad lib.* Technically the arrangements are only moderately difficult, taste and musicianship being the qualities most in demand. The result is to make available to the rank and file of the organists' profession some of the most beautiful music Wagner wrote.

Although he composed some excellent and long-lived vocal music, Dr. Arne is little known to-day as an instrumental composer. Yet those who have acquaintance with his numerous harpsichord pieces have found in them the same quality of healthy melodiousness that has kept his songs alive. Mr. Ellingford has done well to rescue from oblivion a movement from one of the concertos. Although, after the custom of the time, the work was composed for either organ or harpsichord, its clarity and vigor make it quite suitable for organ solo purposes. That the idiom is somewhat Handelian is only to be expected, and will be no drawback in most quarters. Mr. Ellingford has done his work skilfully, and has also added an effective cadenza, the result being a breezy and tuneful work. It is perhaps overlong, but a "cut" could easily be made.

The success of arrangements, especially of choral works, depends largely upon the music being familiar. Brahms's "Requiem" has so long been a favorite work with our choral societies, and, through extracts, of our church choirs, that there must be few amateurs unacquainted with the music of the three choruses arranged by Mr. West.

Of these three, "How lovely are Thy dwellings fair" is, perhaps, the most successful, the beautiful swinging melody being as attractive as ever.

Suggested Service List for December, 1914**Second Sunday in Advent. December 6**

Benedicite in Eb.....*Bairstow*
 Benedictus } Chant
 Jubilate }
 Introit, O Root of Jesse.....*Stainer*
 Offertory, The Wilderness.....*Goss*
 Communion Service in F.....*Andrews*
 Magnificat } in F.....*Andrews*
 Nunc Dimittis }
 Anthem, Rejoice Greatly.....*Gadsby*
 Offertory, Harken unto me.....*Sullivan*

Third Sunday in Advent. December 13

Benedicite in F.....*Martin*
 Benedictus } Chant
 Jubilate }
 Introit, The great day of the Lord.....*Martin*
 Offertory, The Lord will comfort Zion.....*Hiles*
 Communion Service in G.....*Armes*
 Magnificat } in D.....*Woodman*
 Nunc Dimittis }
 Anthem, Prepare ye the way.....*Cramont*
 Offertory, Hosanna to the Son of David....*Gibbons*

Fourth Sunday in Advent. December 20

Benedicite in C.....*Godfrey*
 Benedictus } Chant
 Jubilate }
 Introit, Blessed be the Lord.....*Gaul*
 Offertory, The night is far spent.....*Foster*
 Communion Service in G.....*Horsman*
 Magnificat } in Eb.....*Stainer*
 Nunc Dimittis }
 Anthem, Ascribe unto the Lord.....*Travers*
 Offertory, To whom, then, will ye liken God..*Parker*

Christmas Day. December 25

Te Deum } in Eb.....*West*
 Benedictus }
 Jubilate—Chant
 Introit, In the beginning.....*Andrews*
 Offertory, O come, Redeemer.....*West*
 Communion Service in Eb.....*West*
 Magnificat } in Eb.....*West*
 Nunc Dimittis }
 Anthem, O Zion, that bringest.....*Warren*
 Offertory, Sing, O heavens.....*Gale*

St. Stephen. December 26

Te Deum in C.....*W. H. Hall*
 Benedictus } Chant
 Jubilate }
 Introit, O rest in the Lord.....*Mendelssohn*
 Offertory, And they stoned Him.....*Mendelssohn*
 Communion Service in G.....*W. H. Hall*
 Magnificat } in Bb.....*W. H. Hall*
 Nunc Dimittis }
 Anthem, Be thou faithful.....*Mendelssohn*
 Offertory, Love your enemies.....*Macfarren*

First Sunday after Christmas. December 27

Te Deum in C.....*S. A. Baldwin*
 Benedictus } Chant
 Jubilate }
 Introit, Angels from the realms.....*Baldwin*
 Offertory, There were shepherds.....*Stearne*
 Communion Service in Ab.....*Priest*
 Magnificat } in A.....*Wareing*
 Nunc Dimittis }
 Anthem, Lo, how a rose.....*Praetorius*
 Offertory, God from on high.....*Torrance*

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CUTLER, EDWARD.—"The sun was gaily beaming." Four-part Song. (No. 1309, Novello's Part-Song Book.) 12 cents.

DIXON, BÉNÉ.—"My Cottage." Song. 75 cents.

FLETCHER, PERCY F.—"Honeysuckle Lane." Song for Soprano or Tenor. 60 cents.

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HUTCHINSON, THOMAS.—"The call of Empire." Song. 50 cents.

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